

NEW YORK MIRROR

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Last Thursday night a very good audience—for an "off-night"—assembled at the Fifth Avenue to hear Il Trovatore. The opera, generally speaking, was poorly presented, but the excellence of Mlle. Octava Torrani as Leonora gave an interest to an otherwise stupid performance. Mlle. Torrani has been heard before in New York, but not within a number of years. In the interval she has become somewhat *embourgeoisé*, but there are no other signs of losing her beauty, which is marked. The audience was disposed to be captious at first, but Mlle. Torrani finally won them over, and her last efforts were received with a quantity of applause that would have delighted the most exacting artist. She sang with great self-possession and confidence. Her voice is full and round in volume, and is true and clear in all its compass. She is a good actress, and by all odds the most meritorious singer if not the loveliest donna in the Strakosch-Hess troupe. Miss Lizzie Annandale was deserving of some praise as Azucena, although there were many defects in her work that need remedying. Arthur Byron was a most unsatisfactory Manrico—a part that he seems equally unable to sing or act. He suffered severely from a cold, which muffled his voice, and doubtless should be taken into consideration in passing judgment upon his very poor performance. Carleton's Count di Luna was a very good feature of the production. He sang well throughout and received the only applause awarded to any of the gentlemen. The chorus and orchestra were in proper trim and did good service. The artists divided the libretto up into English and Italian—a la Salvini—and the result was exceedingly queer. A competent musical director should not permit this sort of liberty, which, in an alleged and avowed English opera company, is unpardonable.

Monday night Carmen was repeated at the Fifth Avenue by the Strakosch-Hess company. A small audience was in attendance, musical interest being centered in the return of Italian opera at the Academy. Marie Roze is too obese in appearance to look the Gipsy girl, and her voice seems to have been affected by fatty degeneration. She gave a very ordinary performance of the role. After hearing Minnie Hauk in the past it matters not what our opinion of her ability in other characters may be. We can feel little interest in another's rendition. Byron has not appeared to worse advantage than as Don Jose since he has sung here. In appearance he closely resembled a Bowery beer saloon keeper, but his Yankee twang, falsetto "head" notes, and supreme indifference as to whether he sang flat, sharp, or in time with the orchestra, robbed him of even the faint tinge of romance that might adhere to the person of the German dispenser of beer. The chorus was execrable, and the guard cut a ludicrous figure in red flannel pantaloons finished off at the bottom with brown paper muslin. Industrious meditation finally suggested to us that this same muslin was supposed to represent top-boots.

The Spring season of Italian opera was inaugurated on Monday evening at the Academy of Music before an audience unexceptionable in numbers and fashion. A shade of disappointment crossed the brows of those present when the fact became known that Signor Campanini, the gifted tenor, would be unable to appear, owing to a sudden indisposition caused by arduous labors in the recent nomadic campaign, and that Signor Ravelli would essay his character—that of Leonello, in the opera of *Marta*. However, the audience remained, and were apparently well-pleased with his efforts. He sang the "Solo Profugo" with exquisite sweetness, and was rewarded with hearty approbation. Mme. Etelka Gerster, in the title role, fairly captivated her hearers, and the "Floral Song" was sung with such exquisite melody and simplicity of style that she was compelled, by the demands of the enthusiastic auditors, to repeat it in English. The finale of the duo with Signor Ravelli also elicited a spontaneous encore. Miss Cary, too, came in for a preponderating share of public approbation. Her rich, full, voluminous contralto notes were never chanted to greater advantage, while her superb impersonation of the part of Nancy evoked frequent and hearty plaudits. Signor Del Puente made a fine Piuketto, and acted and sang with great spirit, while Signor Corsini's Tristano was admirably conceived and tastefully sung. To-morrow evening Mefistofele will be given, when Signor Campanini will have sufficiently recovered to appear.

The May Musical Festival, from the extensive preparations in progress, promises to be an undoubted lyric triumph. Seven concerts in all will be given, and to the thousands who will attend a broad and clear conception of the works of the great masters will be imparted, and they will present the educational advantages of refining and cultivating the tastes of the people and expanding a true appreciation of what genius has created and art can interpret. The soloists have been selected with much care, and will include such names as Mme. Etelka Gerster, soprano; Miss Imogen Brown, contralto; Miss Louise Cary and Emily

Winant, contraltos; Signor Campanini and Herr Georg Henschel, tenors; Messrs. Stoddard and Remmert, baritones, and M. W. Whitney, basso. The festival will take place at the Seventh Regiment Armory. The immense hall will undergo many alterations, and a large stage will be erected. The room is 284 feet long by 189 feet wide, and it is expected that it will seat about 9,000 people. The seats on the stage for the musicians will be carried up into retreating tiers until at the back they will be 26 feet high. The soloists will be grouped about the leader, then the orchestra stretching outward and upward like two great arms, and then the grand chorus, numbering 1,200 voices, and above and behind all will be placed the ponderous Roosevelt organ. The scene on the stage will be picturesque and imposing. The seats for the audience will be so arranged in sections and ticketed so as to prevent confusion, and in case of emergency the hall can be emptied in twenty-seven minutes. There will be exits upon both Lexington and Fourth avenues. During the concerts the hall will be thoroughly fire patrolled. The construction of the stage will commence immediately, as it is expected the removal of the great organ will occupy some six weeks. The entire work of the festival is so far advanced that the managers have already issued the programme, and altogether it will be a musical treat unequalled by any attempt hitherto made.

The fifth concert of the Symphony Society of New York took place at Steinway Hall on Saturday evening, before a large audience. The programme was particularly interesting, both on account of the bright and cheerful character of the music and the artistic merits of the performance. The opening number was Mozart's entertaining overture from the Magic Flute, in which Dr. Damrosch's excellently-drilled string orchestra appeared to advantage. Miss Emily Winant sang most plaintively in Gentle Murmurs, from Handel's Jephtha. The simple character of the music had much to recommend it, and Miss Winant's rendition was full of pathos and feeling. She was called to the front three times. Franz Rummel gave a brilliant performance of Saint Saen's piano-forte concerto in G minor. The composition is a charming one, with brilliant passages running through it, and was artistically manipulated by the skillful musician. He had to reappear a number of times to satisfy the demands of the audience. Schubert's Symphony in C, one of the most practical compositions in modern music, was played with commendable animation, and closed a delightful evening's entertainment.

Mme. Marie Roze appeared as Mignon Friday night at the Fifth Avenue. Madame makes a lovely Mignon in appearance, and sings the music of the part with correctness, but she did not make a profound impression. Her efforts are well-directed, but she lacks polish which, in lieu of force, is absolutely necessary. It takes a far less serious role than Mignon for an artist's good looks to compensate for musical excellence. While Madame Roze's performance was not good, and it was by no manner of means bad, and the popular tone with which this season is distinguished pardons many shortcomings. Abbie Covington was a good Filina, Perugini a fair Wilhelm Meister, and Conly an excellent Lotario. The Strakosch-Hess company is up to the popular work in primadonnas, but exceedingly weak in tenors. A little more of Torrani, a little less of Roze, and no Perugini or Byron at all, would wonderfully enhance the status of this organization.

James Morrissey has been interviewed by a reporter about Emma Abbott. The dialogue between the two runs something as follows: "And so realism in lunacy is the latest fancy of this wonderful little songstress, is it?" Isn't it rather peculiar that this and love-making should be the two matters in which she should be so eminently successful? Do you, or does she, suppose they are allied the one to the other? "As to that, I'm sure I can't say, because I never heard her discuss the metaphysics of her art, or, at least, never heard her go so deeply into it as to touch that point. But this I will say, leaving out of consideration the alliance between love and insanity, she says that when she first fell in love she was almost insane from joy and happiness. But this is not her art; that is nature. In her work on the stage, whether she is to portray love, passion, despair or insanity, she works as earnestly at one as she does at the other, and she has succeeded in making herself perfect in all of them. And I don't want you to believe me, simply because I, who am an interested party, say so." Of course not. Who could be base enough to impugn the motives of Morrissey's fair speech to the scribe?

A correspondent of THE MIRROR, writing from Dresden, Saxony, under date of February 7, says: Miss Emma C. Thursby and Mr. Maurice Strakosch gave two concerts here—the first, December 29, 1880, the second, January 24, 1881—in the Exchange Hall, now used as the American Church. Everywhere in this country Miss Thursby's success has been tremendous, and the enthusiasm of her audiences out of bounds. American, French and German papers vie with each other in eulogizing the telling, sweet and melodious voice of the lady and the artistic skill with which she uses it, and they declare her equal to Jenny Lind and Adelina Patti. The concerts brought before the Dresden people a violinist of rare ability,

Herr Stanislaw Barcewicz, of Warsaw. In April Miss Thursby has a splendid engagement of ten concerts at Barcelona, Spain, and will hardly reach America this year.

January 25 Miss Clara Louise Kellogg, mother, and maid passed through Dresden from St. Petersburg, Russia, to Vienna.

Alexander Bull, a son of Ole Bull, is spending the winter in this city with a gentleman who is writing the life of his father in the Swedish language; and then Mr. Bull is going to America to have the book translated into English and published.

Herr Hofrath (Dr. Julius Pabst), who has for the last twenty-five years filled the office of Secretary and Professor of Dramaturgy to the Royal Court Theatre, Dresden, solemnized the twenty-fifth anniversary January 1. There was no lack of congratulations from high and distinguished persons, including the members of the Royal Court Theatre and Opera.

Richard Wagner, the author of Lohengrin, Tannhauser, Remza, the Flying Dutchman, etc., was once Musical Director of the Court Theatre here; but his republican views in politics drove him from Saxony, and it was a long time before he was allowed to return to Dresden. He and Liszt, the composer, are spending the winter in Rome.

AMONG THE MUSICIANS.

Janot is the title of a successful comic opera in Paris. It is by Leococq.

Jerome Hopkins' Springtime festival will take place at the Academy of Music in April.

On the 28th inst. Olivette is to be produced in San Francisco, with Seldene in the title role.

Verdi's new work, Iago, will shortly be finished. He has several other compositions in hand.

The Strakosch-Hess Opera troupe will appear in concert at the Fifth Avenue Theatre Sunday evening.

Clara Louise Kell-egg has been obliged to cancel her St. Petersburg engagement on account of her mother's illness.

Engagements for the musical season at Coney Island have already begun. Levy will took his corner at Brighton Beach, while the Manhattan Beach people have secured Walter Emerson to take his place. Pat Gilmore's band will continue at its old stand; LeFèvre, De Carlo and Raffeo will strengthen the organization. Arbuckle and Ninth Regiment Band will play at Cable's.

The boys' chorus that will participate in the May Musical Festival will be selected from the choirs of St. Francis Xavier, St. Paul the Apostle, St. John, St. Chrysostom, St. Augustine, Church of the Redeemer, and St. Luke's Church of Brooklyn. They are being drilled five times each week by John D. Prince, an enthusiastic student of music, and chairman of the Musical Festival Association.

Theodore Thomas is said to be negotiating for a series of concerts in the Exposition building, Chicago. "Sorry news for those of us who had hoped for a season of concerts with the Thomas orchestra at the Metropolitan Concert Hall," remarks the Tribune, "which is one of the few things that would make a summer in town unendurable to the Metropolitan Concert Hall company."

May is the time fixed for the New York Musical Festival. The Seventh Regiment's new and spacious armory has been secured for the occasion. Since Adjutant-General Townsend has seen fit to object to the leasing of military armories for other than military purposes, considerable doubt arises as to whether he will allow this festival to take place at the headquarters of the Seventh.

Frederick Archer of London has been engaged as organist at Plymouth Church for the coming season. Miss Emma S. Howe of Boston will be the leading soprano in place of Miss Hattie Louise Simms, who will go to St. Thomas' Church, New York. The Plymouth patriarchs objected to Archer's engagement and the displacement of his predecessor, but Henry Ward put in his oar and carried the day by sheer pertinacity. Plymouth's bellows breathes again.

Emma Abbott has again been interviewed. She says that in her acting as an insane girl she acts just as an insane girl did in an Illinois asylum. "People say to me," she remarks, "You must hate that baritone, you glare at him so, and how you must love the tenor because you look as if you could just eat him!" I act so, even if, as sometimes happens to be the case, the tenor is distasteful to me. I forget that I am Emma Abbott. A splendid physique is the first thing necessary. The voices of American girls are too cold. They lack feeling, soul and expression, because mainly they have contracted chests and dote on chocolate candies. I was stark crazy when I was first in love."

"That Man from Cattaraugus."

John E. Owens, the favorite comedian, is now on his way from San Francisco to this city. He opens at the Fifth Avenue Theatre on the 28th inst., in his new piece, *That Man from Cattaraugus*, written by Piercy Wilson, of San Francisco. It has made a hit on the Pacific slope, and is said by the critics to be a superior production. Following is a synopsis of the plot:

Allen and Adolphus True man are brothers, the former adhering to his father's business, that of a cattle-dealer in Cattaraugus, while the latter has ambitiously created for himself a position of social and mercantile distinction as a New York merchant. At the opening of the play Adolphus True man is arranging a fete in honor of his birthday eve, when Allen arrives with his wife and Rose True man, their country manners placing Adolphus in the cruel dilemma of either disowning them or of endangering his position in society. Matters are complicated by Rose, who is the daughter of Adolphus, having when young been ordered by a physician to Cattaraugus, whilst Allen's daughter Ellen has been sent to receive a city education. This move has resulted in a complete change of character, physique and conduct in the two girls. Rose, who accepts her altered state with moderately good grace, recognizes in one Henry Grayson a friend of her country experience, and becomes en-

gaged to him, while Ellen, who also loves Henry, almost offers herself, in a pique, to a young noble named Edgar Livingston. Adolphus True man, angered by the many escapades of Allen and his wife, who persist in joining the festivities after their own rough fashion, tells his brother, with frank cruelty, that his visit is unwelcome; upon which Allen, nearly heart-broken, leaves the house. Adolphus, through his extravagance, is upon the edge of bankruptcy, when Allen, to whom this fact is known, returns in a rather fuddled condition to fetch away his daughter. He speaks right out before meeting, as it were, and by the public boast of the True man origin disgusts Grayson's father, who is a great stickler for pedigrees, and so causes the match between Rose and Henry to be broken off. To make amends for all, Allen saves his brother through his own resources, by his knowledge of the elder Grayson's previous career brings the engagement of the young people to a happy conclusion, and the comedy ends in the reconciliation of the True man families.

PROFESSIONAL DOINGS.

Madge Butler has joined the My Geraline party.

Charles Kean left an estate valued only at \$15,000.

Osby Goff did a large business in Boston last week.

Louise Searle has rejoined the Rice-Evansine party.

Harry Lamkin's company disbanded at Peoria, Ill., March 1.

Bronson Howard has written a new play for George S. Knight.

Mauds Branscombe has gone to England to see the "old folks."

Seldene and her company opened in San Francisco last Monday.

My Geraldine will commence the next season at Niblo's Theatre.

Joe Emmett's tumbler gymnastics in New Orleans cost him \$5,000.

Emily Maynard is now in New York, having left the Seldene party.

Bernhardt will leave for France on the 4th of May. *Gloria in excelsis!*

Bernhardt will play a return engagement in Boston, commencing the 28th inst.

There is no visible diminution in the business of the theatres on account of Lent.

It is in the wind that John Stetson will control the destinies of Booth's Theatre next season.

The Money Spinner, another English production, is now in contemplation at Wallack's.

The Vokes Family are to fill up the heated interregnum at the Union Square Theatre.

The Union Square Theatre company will play in Boston and Chicago the coming summer.

F. D. Hildreth was presented by Tony Denier with a handsome diamond ring the other day.

Louise Paulin, late of the Tourists, is still suffering from nervous prostration at Baltimore.

Modjeska has got a new play in blank verse, called *Juanita*. It is from the pen of W. G. Wills.

Ralph Detmore has been engaged for juvenile business in Maginley's Deacon Crankett company.

Mrs. Julia Barrett, formerly of the Drury Lane Theatre, London, is giving elocutionary lessons in Richmond, Ind.

Cyril Searle, husband of Rose Eytting, will shortly go to England to play an engagement that will extend until Fall.

Samuel Colville is anxious to secure Booth's Theatre for three months from September next, to play Michael Strogoff.

Mrs. Scott Siddons has got an a-w-f-u-l temper, and just now the newspapers are paying more attention to it than to her acting.

—Joseph Wheeck and Helen Sedgwick have resigned from the Deacon Crankett party. Ella Stetson has taken Miss Sedgwick's place.

Maud St. Clair, formerly of the Esplanade ballet, has branched out as a high-kicker. She is said to surpass the tortuous Sara in agility.

—Acting Manager C. L. Andrews, of Hayville's Brooklyn Theatre, has been tendered a complimentary benefit, which takes place on the 23d inst.

—Selma Salvi gives a special performance in Chicago, some date in May, for the benefit of Chicago Lodge No. 4, B. P. O. E. What does he get for it?

—Hill's All the Rage party have traveled over nine thousand miles since last August, without missing a date, and doing a unique big business.

—Mr. Johnson, the present partner of A. M. Palmer, in the Union Square management, will retire May 1, and it is said he will also leave New York.

—A young gentleman belonging to one of the first families of Fifth avenue, made his New York debut at Niblo's Garden last week. He carried a spear.

—Charlotte Thompson had a casket containing diamonds valued at \$15,000 stolen from her room at Toledo, Ohio, last week. Magnificent advertisement.

—Willie Edouin is to have the management of the Forest Garden entertainments the coming summer. What is he going to do with Sparks in that time?

—Bernhardt visited the Mammoth Cave in Kentucky recently, and she stumbled over a mose agate and knocked a front tooth out. Tooth in—for an advertisement.

—Joe Emmet will close his season in this city on April 16, and then sail for England. He has not decided whether he will take his own company with him or not.

—The Conroy Opera House at Oneida, N. Y., is highly spoken of by managers. Its seating capacity is 1,000, and it possesses all the facilities for producing 'most any piece.'

—J. H. Ryan, with Joe Emmet's company, has been quite successful in his role. He is an Irish comedian and specialty artist of considerable merit, and will be at liberty April 18.

—Last Saturday night at the Windsor

there was an immense crush to see the Legion of Honor. At eight o'clock Frank Gardner put up the "standing room only" sign, and also annexed the legend, "House

full, and no more money taken." Frank sold sixty-seven tickets surreptitiously to impudent individuals, all the same.

—Mr. Haverly's London manager, Mr. Foote, is organizing a first-class specialty company, fit for first-class theatres. The experiment may succeed over the water, but it is questionable.

—Lawyer Pearce of St. Louis has recovered \$1,000 from Col. Mapleson because he was refused a choice of seats at the box-office at the opening of the sale, during the recent opera season in that city.

—As the performance of *Bozzuccio* was nearing conclusion at Indianapolis last week, many of the audience prepared to leave, when a chorus of hisses greeted them, and they incontinently sat down again.

—Oliv

DRAMA IN THE STATES.

What the Player Folk are Doing All Over the Country.

Notice.

Correspondents must direct their letters to Harrison Grey Fiske, Editor, and in all cases write the word "Correspondence" distinctly across the envelope.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ANNIE PIXLEY: Kansas City, Mo., 10, 11, 12; St. Louis, 13, one week.

ARABIAN NIGHT COMB.: Aurora, Ill., 3; Rockford, 8; Streator, 5; Dixon, 7; Sterling, 8; Rochelle, 9; Rockford, 10; Harvard, 11; Beloit, Wis., 12; Portage, 14; Eau Clair, 15; Stillwater, 16; Minneapolis, 17, 18, 19; St. Paul, 21, 22; Winona, Wis., 23; La Crosse, 24; Madison, 25; Janesville, 26; Chicago, Grand Opera House, 28; week; Indianapolis (English's) April 4, week.

AROUND THE WORLD IN EIGHTY DAYS (Martini's Aggregation): Easton, Pa., 10; Wilkes-Barre, 11; Scranton, 12; Pittston, 14; Reading, 15; Columbia, 16; Harrisburg, 17; Lancaster, 18; Wilmington, 19; Baltimore, 21, one week.

ARLINGTON'S MINSTRELS: Savannah, Ga., 2, 10; Macon, 11; Columbus, O., 12; Montgomery, Ala., 14; Selma, 15; Meridian, 16; Jackson, Miss., 17; Vicksburg, 18; Baton Rouge, La., New Orleans, 21, one week.

ARMSTRONG'S COMEDY CO.: Booneville, N. Y., 14, week; Lowville, 21, week; Cartage, 28, week.

ANNIE WARD TIFFANY COMB.: Ripley, Ind., 10.

AGNES WALLACE-VILLA COMB.: Cadiz, O., 17.

ANTHONY & ELLIS U. T. COMB.: Ohio circuit, 7, week; Pittsburgh, 14, week.

ADA LAWRENCE: Carthage, Mo., 7, week.

BAKER AND FARRON: St. Louis, Mo., 7, week; Memphis, Tenn., 14, week; New Orleans, 21, week; Mobile, Ala., 28, 29; Nashville, Tenn., 30, 31; Louisville, Ky., April 1, 2; Indianapolis, Ind., 4.

B. W. P. & W.'S MINSTRELS: Boston, 21, week.

BANKER'S DAUGHTER: Philadelphia, 14, week.

BARTLEY CAMPBELL'S GERALDINE: New England circuit at present, and Philadelphia to follow.

BARTLEY CAMPBELL'S GALLEY SLAVE: Boston, 7, week; Salem, Mass., 14; Newburyport, 15; Portland, Me., 16, 17; Concord, N. H., 19; Manchester, 21; Lowell, Mass., 22; Lawrence, 23; Worcester, 24; Springfield, 25; Hartford, Ct., 26.

BUFFALO BILL: Evansville, 10; Nashville, Tenn., 11, 12; Louisville, Ky., 14, 15; Dayton, O., 16; Springfield, 17; Columbus, 18; Columbus, 19; Zanesville, 21; Wheeling, W. Va., 22; Steubenville, O., 23; Pittsburgh, Pa., 24, 25, 26.

B. MACAULEY: New Brunswick, N. J., 10; Newark, 11, 12; Albany, N. Y., 14, 15; Troy, 16; Utica, 17; Rome, 18; Syracuse, 19; Oswego, 21; Auburn, 22; Utica, 23; Binghamton, 24; Port Jervis, 25; Pater- son, N. J., 26.

BOSTON IDEAL UNCLE TOM'S CABIN: Kokomo, Ind., 15; Peru, 16; Logansport, 17; Delphi, 18; Lafayette, 19; Wabash, 21.

BERGER'S CONCERT CO.: Frederick, Md., 14; York, Pa., 15; Sunbury, 16; Lock Haven, 18; Bellefontain, 19; Altoona, 21; Hunting- ton, 22; Bedford, 23; Cumberland, Md., 24; Piedmont, 25.

BAIRD'S MINSTRELS: Canton, Mass., 10; Beverly, 11; Lynn, 12; Marblehead, 14; Pea- body, 15; Dover, N. H., 16; Bath, Me., 17.

BOSTON THEATRE CO. (The Voyagers): Chi- cago, Ill., 7, week; Indianapolis, Ind., 13, 14; New York City, 21, two weeks.

BERGER FAMILY CONCERT TROUPE: Win- chester, Va., 7; Martinsburg, W. Va., 8; Frederick, Md., 9; Alexandria, Va., 10; Annapolis, Md., 11; York, Pa., 12.

CARRENO OPERA CO.: Macon, Ga., 9, 10; At- lanta, 11, 12; Columbus, 13; Aiken, 15; Montgomery, Ala., 16; Selma, 17; Mobile, 18, 19.

C. L. DAVIS COMB.: Ithaca, N. Y., 10; Bing- hamton, 11; Owego, 12; Williamsport, Pa., 14; Scranton, 15; Wilkes-Barre, 16; Reading, 17; York, 18; Lancaster, 19; Philadelphia, 21, week.

CALENDER'S GEORGIA MINSTRELS: Bethle- hem, Pa., 10; Easton, 11; Washington, N. J., 12; Morristown, 13; thence to New York City to reorganize.

CORINNE MERRIMAKERS: Montgomery, Ala., 10, Mobile, 11 and 12; New Orleans, 14, week.

COLLIER'S UNION SQUARE COMB.: Newark, N. J., 9, 10; Paterson, 11, 12; Albany, N. Y., 14, 15, 16; Glen Falls, 17; Troy, 18, 19.

DUPREZ & BENEDICT'S MINSTRELS: Troy, Ind., 10; Tippecanoe City, 11; Greenville, 12; Union City, 14; Muncie, 15; Winchester, 16; Richmond, 17; New Castle, 18; Anderson, 19; Noblesville, 21; Lebanon, 23; Logansport, 25; Kokomo, 26; Peru, 28; Ft. Wayne, 29.

DE BEAUPAIN'S GRAND FRENCH OPERA CO.: Cincinnati, O., 14, week; Chicago, 11, 21, two weeks; Philadelphia, Pa., April 4; Baltimore, Md., 11, 12, 13; Washington, D. C., 14, 15, 16; New York city, 18, three weeks.

DEACON CRANKEET: New Haven, 11, 12; Middletown, 14; Waterbury, 15.

DALY'S NEEDLES AND PINS: Utica, 10; Syra- cuse, 11, 12; Cleveland, 14, week; Detroit, 21, week; Cincinnati, 28, week.

DENMAN THOMPSON: N. Y. City, 28, two weeks.

DENGREMENT CONCERT CO.: Baltimore, Md., 8, 10; Washington, D. C., 9, 12; Syra- cuse, N. Y., 14; Rochester, 15; Buffalo, 16; Cleveland, O., 18, 19.

ELEANOR CALHOUN: Atlanta, Ga., 9, 10, 11; Galveston, Texas, 15; Nashville, Tenn., 14, week; Memphis, 21, week.

EMMA ABBOTT OPERA CO.: Meriden, Conn., Holyoke, Mass., 11; Worcester, 12; Bos- ton, 14, two weeks; New Bedford, 21; Fall River, 22; Newport, R. I., 23; Providence, 24, 25, 26.

FRANK MAYO: Bangor, Me., 10; Augusta, 11; Lewiston, 12; Saco, 13; Dover, N. H., 15; Taunton, Mass., 16; Gloucester, 19.

FANNY DAVENPORT: Ann Arbor, Mich., 10; Grand Rapids, 11; Kalamazoo, 12; Haw- ery's, Chicago, 14, week.

FLORENCE HERBERT COMB.: Woodstock, Neb., 7, week; Fairfield, Ill., 10, 11, 12; Burlington, Ia., 14, week; Keokuk, 21, week; Quincy, Ill., 28, week.

FLORISIAN DRAMATIC CO.: Danville, Ill., 14; Champaign, 15; Clinton, 16; Bloomington, 17; Gibson City, 18; Gilman, 19; Peoria, 21.

FORGET-ME-NOT (Genevieve Ward): Phila- delphia, 21, two weeks; Washington,

March 7, one week; New York, 14, two weeks.

FREDERICK PAULDING: Detroit, Mich., 10, 11, 12; Ypsilanti, 14; Ann Arbor, 15; Jackson, 16; Toledo, Ohio, 17, 18, 19.

FUN ON THE BRISTOL: Shenandoah, Pa., 14; Shamokin, 15; Williamsport, 16; Wilkes-Barre, 17; Pittston, 18; Scranton, 19; Al- bany, N. Y., 21, 22, 23, 24; Troy, 28, 29; Utica, 31.

FORD'S OPERA CO.: Hartford, 10; Meriden, 11; Bridgeport, 12.

GOODWIN'S FROLIQUES: New York, 21, three weeks.

GILMORE & MIAO'S HUMPTY DUMPTY CO.: Des Moines, 9, 10; Marshalltown, 11; Cedar Rapids, 12; Clinton, 14; Dubuque, 15, 16; Freeport, 13; Ia., 17; Rockford, 18; Davenport, 19.

GUS WILLIAMS: Harrisburg, Pa., 9; Cum- berland, Md., 10; Parkersburg, W. Va., 11; Chillicothe, 12; Columbus, 14; Springfield, 15; Xenia, 16; Muncie, Ind., 17; Peoria, Ia., 18; Tulsa, 19.

GEORGE S. KNIGHT: Bradford, Pa., 11, 12; Meadville, 14; Mercer, 15; Newcastle, 17.

HAVERLY'S EUROPEAN MINSTRELS: Waterbury Conn., 10; Hartford, 11; Springfield, Mass., 12; New York, 14, two weeks; Boston, 28, week.

HAVERLY'S NEW MASTODON MINSTRELS: Ottawa, Can., 10; Montreal, 11, 12; Burlington, Vt., 14; Manchester, N. H., 15; Portland, Me., 16; Portsmouth, N. H., 17; Gloucester, 18; Lawrence, 19.

HAVERLY'S WIDOW BEDOTT (C. B. Bishop): Danbury, Conn., 10; Holyoke, Mass., 11; Northampton, 12; Springfield, 14; Pittsfield, 15; Utica, N. Y., 16; Syracuse, 17, 18; Oswego, 19.

HAVERLY'S COLORED MINSTRELS: Oil City, Pa., 11; Youngstown, O., 12; Wheeling, W. Va., 14; Janesville, O., 15; Columbus, 16; Dayton, 17; Indianapolis, 18, 19.

HAROLD WARREN'S GUY NOR CO.: Shamokin, Pa., 10; Reading, 11, 12; Pottsville, Pa., 14; Mahanoy City, 15; Hazleton, 16; Danville, 17; Catawissa, 18; Harrisburg, 19.

HEIKMANN: Memphis, Tenn., 7, week; St. Louis, Mo., 14, week.

HERNE'S HEARTS OF OAK: Cincinnati, O., 7, week; Columbus, 14, 15, 16; Wheeling, W. Va., 17, 18, 19; Pittsburgh, Pa., 21, week.

HOLY AND HARDIE'S CHILD OF STATE CO.: Louisville, Ky., 7, 8, 9, 10; Frankfort, 11; Lexington, 12; Terre Haute 14; Lafayette, 15; Indianapolis, 16, 17, 18, 19; St. Louis, 20, week.

HILL ALL THE RAGE: Manchester, Mass., 10; Portland, Me., 11, 12; Bangor, 14; Lewiston, 15; Portsmouth, N. H., 16; Haverhill, Mass., 17; Lawrence, 18; Lowell, 19; Brockton, 21; New Bedford, 22; Taunton, 23; Fall River, 24; North Attleboro, 25; Pawtucket, R. I., 26; New London, Conn., 28; Norwich, 29; Willimantic, 30; Woonsocket, R. I., 31.

HELEN COLEMAN WIDOW BEDOTT CO.: To- ronto, Can., 10, 11; St. Catharines, 14; Hamilton, 15, 16; Brantford, 17; London, 18, 19.

HORN'S HIBERNIA: Carbondale, Pa., 19; Honesdale, 11, 12; Pittston, 19; Scranton, 17.

IDEAL COLORED MUSICAL COMB.: Kansas City, Mo., 14, 15; Pittsfield, Ill., 16; Jacksonville, 17; Lincoln, 18; Bloomington, 19, 20; Ottawa, 21; Joliet, 22.

JANASCHER: New York (Booth's), 7, two weeks.

JULIA A. HUNT COMB.: Paducah, Ky., 7, week; Owensboro, 14, week.

J. K. EMMETT: Pittsburgh, Pa., 7, week; Buf- falo, N. Y., 14, week; Syracuse, 21, 22; Os- wego, 23; Utica, 24; Troy, 25, 26; New York, 28, three weeks.

JOSEPH MURPHY (Novelty Theatre): Wil- liamburg, N. Y., 7, week; Ansonia, 15; Meriden, Conn., 16; New London, 17; Lynn, Mass., 18; Haverhill, 19.

JOS. PH. SEPTON'S RIP VAN WINKLE CO.: Oneida, N. Y., 10, 11; Rome, 12.

JAY RIAL'S UNCLE TOM'S CABIN CO.: Balti- more, Md., 7, week; Harrisburg, Pa., 13; Wilkes-Barre, 17, 18, 19; Buffalo, 21, 22, 23; Rochester, 24, 25; Erie, Pa., 26.

JOSEPH JEFFERSON: St. Louis, Mo., 7, week, closer season.

JOHN McCULLOUGH: San Antonio, Tex., 10, 11, 12; Austin, 14, 15, 16, 17; Dallas, 18, 19; Shreveport, La., 21, 22; Little Rock, Ark., 23, 24, 25, 26; Memphis, Tenn., 28, week.

JOLLIES COMB.: Milford, 14; Pittsburgh, 15; Brattleboro, Vt., 16; Cambridge, N. Y., 7; Albany, 18, 19; Troy, 21, 22, 23, 24.

JAY SIMMS COMB.: Princeton, March 7, week.

JULIA A. HUNT COMB.: Paducah, Ky., 7, week; Owensboro, 14, week.

JANASCHER: New York city, 7, two weeks; Baltimore, 21, week; Washington, 28, week.

KATE CLAXTON: Houston, Tex., 10, 11, 12; San Antonio, 14, 15, 16; Austin, 17, 18; Brenham, 19.

KATE PUTNAM COMB.: Maysville, Ky., 16; Paris, 11; Lexington, 12; Richmond, 14; Frankfort, 15, 17; New Albany, Ind., 16; Chicago, Ill., 17.

LOTTA: Chicago, 7, two weeks.

LAWRENCE BARRETT: Washington, 7, week; New York, 14, two weeks; Brooklyn, 28, week.

LAWRENCE BARRETT: Houston, Tex., 10, 11, 12; San Antonio, 14, 15, 16; Austin, 17, 18; Brenham, 19.

LEAVITT'S BURLESQUE OPERA CO.: Cleve- land, O., 7, week; Titusville, Pa., 15; Oil City, 16; Bradford, 17, 18.

MILES' JUVENILE OPERA CO.: Cuthbert, Ga., 10; Albany, 11; Americus, 12; Milledgeville, 14; Athens, 15, 16; Augusta, 17; Savannah, 18, 19; Charleston, S. C., 21, 22, 23.

MILTON NORLES: Knoxville, Tenn., 8, 10; Lynchburg, Va., 11; Richmond, 12; Wash- ington, D. C., 14, week; Philadelphia, Pa., 21, week.

MINNIE PALMER'S GAIETY COMB.: Sedalia, Mo., 10; Lexington, Ky., 11; Independence, 12; Leavenworth, Kan., 14, 15; Topeka, 16, 17; Lawrence, 18; Atchison, 19; St. Joseph, Mo., 21, 22; Lincoln, Neb., 23, 24; Omaha, 14, 15, 26.

MICHELIN FAMILY: Syracuse, 10, 11; Au- burn, 12; Skaneateles,

THE NEW YORK MIRROR.

not even. Although she gave evidence of careful study her interpretation was rather dry than otherwise and occasionally careless. Her performance was pretty and dignified but not great.

Wood's Museum (George Wood, manager): A Celebrated Case is the evening attraction, and is presented in a very excellent manner by Nellie Hinton, Bessie Hunter, F. C. Hesher and the Museum co. For the matinee Capt. Tynne is announced. The Museum has some very good material in its co. and certainly deserves success.

National Theatre (T. F. Kelly, manager): The theatre has an entirely new variety programme this week. Dash, the Girl of the Hills, is the principal attraction.

Items: The same principal features continue at the Eleventh Street Opera House.

At the Arch Street Opera House All of It continues. A burlesque on Billee Taylor is in preparation. A professional matinee is announced for Thursday afternoon, when all of the profession will be welcomed by Ryman & Thatcher. W. E. Sheridan was made a member of the Philadelphia Lodge of Elks on Sunday night. The Philadelphia Lodge of Buffaloes have a benefit at the Chestnut Street Opera House on Thursday afternoon. The advance sales are large. The attractions in the future include Rice's Evangeline co., Haverly's Mastodons, Tony Denier's Humpty Dumpty co., Buffalo Bill, Tony Pastor, Fun on the Bristol, Rice's Surprise co., the Harrisons and Widow Bedott. Anna Dickinson is to try it again, this time at the Chestnut Street Opera House. She has agreed to play Claude Melotte, Hamlet and possibly Macbeth on the evenings of April 12, 14 and 16. Salvini fills the other nights of the week, and Miss Dickinson will be supported by his co. The other attractions at the Opera House to come include Maurice Grau's French Opera co., Lotta, Mahn's Opera co., and Strakoch & Hess. Annie Graham, Samuel Piercy and Lewis Morrison appear in the Legion of Honor next week. This is the first presentation of the piece in this city. A concert by the Ninth Regiment Band (New York) was the attraction at the Academy on Monday night in the Star course. The Broad, closed this week on account of the withdrawal of Olivette to the Walnut, will be reopened next week, when W. H. Vernon will appear in Mammon; or, A Man of Business, a three-act comedy. Mr. Vernon came over from London with John S. Clarke. The Boston Ideal Opera co. is booked for another engagement at the Arch. The Thalia Theatre co. from New York, in German opera, is also coming. This is a year of operas, and nothing seems to pay better.

Cincinnati.

Grand Opera House (R. E. J. Miles, manager): Rice's Surprise party closed a second engagement here this season. Taking into consideration the continued inclemency of the weather and the fact that the recent Opera Festival had very thoroughly depleted the purses of amusement frequenters, the co.'s engagement from a monetary point of view has been a fairly successful one. Manager Miles having become impressed with Baron Seeman's remarkable feats of legerdemain at Pike's and his consequent success, will play him a week at the Grand beginning 7th in lieu of Kiraly Bros.' comb, heretofore announced. Madison Square Theatre co. 14th in Hazel Kirke.

Pike's Opera House (Louis Ballenberg, manager): Baron Seeman in his feats of prestidigitation, assisted by his wife and daughter, has entertained and mystified large audiences. The greater portion of his sleight-of-hand tricks have the merit of novelty. The aerial suspension act of Miss Addie Seeman surpasses anything of the sort ever witnessed in the city, and no little speculation as to its modus operandi was indulged in. In addition to the regular entertainment, the Baron favors his audience with a really artistic exhibition of dissolving views and a night distribution of a number of costly presents. During the current week the Harrisons will exhibit their Photos under the management of Mart W. Hanley, followed 14th by De Beauplan's French Opera co.

Heuck's Opera House (James Collins, manager): Hyde & Behman's Novelty co. closed a profitable week 6th. The troupe will compare favorably with any other organization of its order witnessed here. Hearts of Oak will hold the boards during the present week, followed 14th by Oliver Dond Byron in Across the Continent.

Coliseum Opera House (Thomas E. Snelbaker, manager): This house, which, during the past week has remained closed, reopens under Col. Snelbaker's management 7th with a first-class vaudeville co. comprising the following artists: Retlaw & Allen, Lou Sanford and Press Eldridge, Virginia Belle, John Carle, Punch Walton and the Clipper Quartette, the Original Big Four and the Olympic Four; James S. Edwards, stage manager. Under the energetic business management of Col. Snelbaker there is no doubt but that the Coliseum will rank as one of the leading vaudeville theatres of the West.

Vine Street Opera House (Thomas E. Snelbaker, manager): The attendance during the past week has been profitable despite the wretched weather. Among the new attractions billed for the coming week are Frank Jones & Lizzie Mo tague in their musical sketches; Barretts Brothers, gymnasts; Tom & Clara Maxwell, sketch artists; Thomas Maxwell & Daisy Norwood, serio-comic; Dolph Levino, Eddie Dillon and Campbell & Burke have been retained for another week.

Items: The success of the recent Opera Festival has evidently rendered our Music Hall famous throughout the country, as Reuben R. Springer, to whose munificence we are mainly indebted for this magnificent structure, has just received by wire a proposition from Manager Fry, of New York city, for the production of the Passion Play. It is hardly necessary to add that an emphatic answer in the negative was vouchsafed the enterprising Fry. Manager Snelbaker has returned from Boston, and reports the big show doing an unprecedentedly large business. John Wilson, one of the best four-horse riders in the country, will rejoin John Robinson's circus April 1 and take charge of the arena. Adam Webber, leader of the orchestra at Heuck's, being absent, Thomas Warren has been officiating in his stead during the past week. Robert Lane, a variety actor, died at the Cincinnati Hospital 3d, at 5 p.m. The Cincinnati Lodge of Elks are now in possession of very commodious quarters at No. 200 Vine street. Eugene Nice, the well-known caricaturist of this city, is under engagement with Mahn's Comic Opera troupe for next season as baritone. Frank Tannehill's Davy Crockett comb, having closed its season, Thomas Nolan, of this city, has returned home. Manager Daniel Shelby, of Mahn's, is in town. Sallie Cohen, of Mahn's, Miller's Juveniles, departed 4th for Mont. Ala., rejoining the co. at the latter.

Amusement seekers in the interior of Ohio are devoting time and lucre to

the encouragement of local skating rinks. Marie Donlan, of this city, left for Richmond, Ind., 4th, at which place she joins Anthony & Ellis' Uncle Tom's Cabin co.

New Orleans.

Academy of Music (David Bidwell, manager): Rice's New Evangeline co. have been playing to excellent business at this house during the past week. As to real merit the old burlesque of Evangeline and the original cast were very far superior to the present play and co., but still there is much yet left to admire. Next week the burlesque of Calino will be played. The Corinne Merrimakers follow for a short engagement.

Grand Opera House (Thomas A. Hall, manager): Kate Claxton, supported by Charles A. Stevenson and co., in the Two Orphans and the Snow Flower, has been attracting large audiences the past week. Is it not pity that Mr. Stevenson will insist on doubling Pierre and the Chevalier? He could do either in its completeness very admirably, but the lightning-change business is hurtful to both. The supporting co. is a good one, and the star's Louise is so well and favorably known throughout the country as to make comment unnecessary. Soldeane and party are announced for next week, but from present indications they will not keep their contract, and the theatre will be closed for two weeks.

French Opera House (M. de Beauplan, manager): Extra matinees were given at this theatre Monday and Thursday. Haydee was repeated at the first and L'Africaine at the second. Aida was again performed with the same splendid cast on Monday evening, and was warmly received by a large audience. The performances of this opera given by the co. have probably given more general satisfaction than any other in their repertoire.

St. Charles Theatre (David Bidwell, manager): Prof. Herrmann has been doing well during the past week, giving very enjoyable entertainments to large audiences. We regard him as decidedly the best in his line of business we have had here. M. B. Curtis in his new play of Sam'l of Posen is booked at this house for next week.

Varieties Theatre (Wood and White, managers): The Victoria Loftus troupe of Blondes have drawn good houses for the week. The larger portion of the specialty part of the programme is clever, notably the Ronalds, King Sarbro, Shad, Leclair and Mme. Sarbro. The advertised portion of the co. (the Blondes) is the weakest portion.

Items: Dan Rice's Circus has been attracting immense crowds during the Carnival week. On Saturday he admits the school children of the lower portion of the city for 10 cents each. The Frankos (four children) will give a matinee Sunday, 6th, at one of our music halls. They are admirable musicians and have attracted much attention. There were no performances at our theatres March 1, on account of the Carnival parades.

St. Louis.

Olympic Theatre (Charles A. Spalding, manager): Lotta's second week was marked with another succession of crowded houses. The Little Detective, Heart's Ease and Muttse. Joseph Jefferson 7th.

Grand Opera House (John W. Norton, manager): The Corinne Merrimakers did not do the business by far that they should have done, for they present one of the best juvenile performances ever given in St. Louis. Corinne is a little seven-year-old girl of wonderful precocity, a sweet, strong voice, and a lively little actress. The co. generally has been selected with fine judgment. The experienced hand of C. D. Hess shows in the management, and Mrs. J. Kimball deserves great credit for her able handling of the youngsters. Baker & Farron open in The Emigrants 6th.

Pop's Theatre (Charles Pope, manager): Oliver Doud Byron played a big engagement on the average, his galleries being crowded and the lower part of the house fairly filled. The new play, Ten Thousand Miles Away, is stuffed full of sensational effects and pleases the class of people who admire that class of drama. His co. is not strong by any means, but the specialties introduced by Charley Gardner, J. B. Radcliff and others seem to please. Neil Burgess in The Widow Bedott 7th.

Items: Little Corinne gave a reception at the Laclede Hotel 3d. A number of ladies and children were introduced to the little genius. Mitchell's new Theatre Comique is to be located at Sixth and Walnut streets, ground having been already broken for the building. The buildings on the property secured for the new Grand Opera House, for the purpose of erecting a paint-room and store house, have been pulled down and work began. The demolition of the Opera House proper will begin in about one month. Remenyi, the violinist, aided by other talent, will give a concert at the Pickwick Theatre 9th in aid of St. Luke's Hospital. Pat Short's benefit on Saturday night, 26th, drew a packed house. George McManus will take his annual benefit at the Opera House 21st. A Child of the State will constitute the bill. In answer to the Post Dispatch's sensational attacks on the lower grade places of amusement Chie' McDonough and Capt. Kennett visited several of these places and found nothing in them of an objectionable character. Ed E. Zimmerman, the good-natured treasurer of Pop's, will take a benefit 18th. Salvini's co. will present The Guy' nor. Lotta gives no Saturday night performance, her co. appearing at the Olympic in Elsie Lovel. Oliver Doud Byron moves from Pop's to the Olympic 6th, giving a single performance of Across the Continent. Charles A. Spalding, manager of the Olympic, went to New Orleans to enjoy the Mardi-Gras festivities. Manager John W. Norton, of the Grand Opera House, has returned from a trip to the south.

Baltimore.

Holiday Street Theatre (John W. Alberg, manager): Willie Edouin's Sparks is decidedly one of the best shows of its kind; the piece of itself is funny and the specialties introduced by the various members of the co. very amusing. Next week, Tourists; Rice's Surprise party, 14th.

Academy of Music (Samuel W. Fort, manager): Mrs. Scott-Siddons appeared in a round of her favorite characters to fair houses during the week. Her support was in the main good and the plays all mounted in good style. Next week, Rial's Uncle Tom's Cabin; 14th, Comley-Barton co. in Olivette.

Ford's Opera House (John T. Ford, proprietor): The attendance this week was not at all in keeping with the merits of the performance, for A Messenger from Jarvis Section is a fine play and Barney MacAssey a really fine actor. Next week, Tony Denier's Humpty Dumpty and Pantomime troupe; 14th, Ford's co. in Olivette.

Monumental Theatre (Ad. Keruan, manager): Business has been only fair this week though the programme given by the Rents-

Santley party was a good one. Lew Benedict gave the same stump speech he has been giving for the past twenty years. The burlesque Don Juan, Jr. closed the performance and introduced Lisa Weber. Next week, Murphy & Shannon, Dutch team; Murphy & Mack, Irish; American Four-Pettingill, Dailey, Hoey & Gale; Cordelle & Victoria, gymnasts; and Carrie Howard, serio-comic.

Front Street Theatre (Daniel O. Kelly, manager): The drama this week has been the Destroying Angels, a sensational drama based on the Danites, in which J. W. Wallace assumed the character of Frisco Bob and played very well. The stage setting was good and the support fair. The olio as usual was good. Next week, Yankee Robinson & Mac, Irish; American Four-Pettingill, Dailey, Hoey & Gale; Cordelle & Victoria, gymnasts; and Carrie Howard, serio-comic.

Brooklyn.

Haverly's Brooklyn Theatre (J. H. Haverly, manager): The Goshen-Hopper co. in One Hundred Wives are doing an excellent business. The piece is well set and the cast good. One Hundred Wives will be followed by a new play by the Smith-Mestayer Comedy co. entitled Pro Poudre; or, Seeing Switzerland. Last week Ben Maguire played to large and appreciative audiences. On Wednesday, March 23, a grand complimentary benefit will be given acting manager C. L. Andrews.

Park (Col. W. E. Sinn, manager): This week Frank S. Chanfrau in Kit the Arkansas Traveler. Mr. C. is an old favorite in Brooklyn. Business opened well on Monday evening, which argues well for the whole week. Last week The Banker's Daughter played to full houses. Next week Mahn's Opera co. is booked for this house in Boccaccio and Fatinitza.

Volks' (Hyde & Behman, managers): This week the Rent-Santley troupe are playing to packed houses. Closed doors by 8:30 is a common occurrence.

Novelty (Theall & Williams, managers): Joseph Murphy holds the boards at this house the present week in Jerry Gow. This play, like all others at this theatre, is well mounted. Mr. Murphy is backed by a strong co. (his own). The business is splendid. Last week F. S. Chanfrau as Kit had a very successful run. Next week One Hundred Wives will be produced.

Academy of Music (David Taylor, manager): Her Majesty's Opera co. is booked for Thursday, the first night of the subscription season. The programme, Verdi's opera, La Traviata. This co. never fails to draw a crowded house in Brooklyn. Last week the Comley-Barton Olivette co. played to splendid business.

The Waverley (Luske & Bamburg, managers): Tuesday the University Jubilee Singers. Thursday afternoon and evening complimentary benefit to Levi J. North, on which occasion Tony Pastor, J. A. Herrmann and others will appear. In the evening Pygmalion and Galatea.

Alabama.

Barnett's Opera House (P. N. Morris, manager): Booked: 7th, Wallace Sisters; 8th and 9th, Miles' Juveniles; 17th, Arlington's Minstrels. Robinson & Carter have canceled engagement for 12th. Mrs. Oates has secured Opera House for 30th. The town was disgraced 3d by the appearance of Fannie May's Dizzy Blondes, so called. A more disgusting collection of ugliness and stupidity would be hard to find.

Montgomery.

Feb. 25, Rice's Evangeline comb, played to fairly good business. On the 2d Lawrence Barrett drew a good house to see his fine personation of Yorick in Yorick's Love. Miles' Juvenile Opera co. played to poor business on the 4th. Fannie May's British Blondes met with a hissing reception from a good house on the 5th.

Talladega.

Milton Nobles in Phenix 4th to a fair house.

Items: Fannie May's Dizzy Blondes expected 8th. —THE MIRROR can be had at the Frank Acker News Co.'s, Post Office Building, every Saturday evening.

Connecticut.

Hartford.

Roberts' Opera House (W. H. Roberts, manager): The only performance last week was that of William C. Mitchell's Pleasure Party in Our Goblins. For a rainy night they had a good house, and the verdict was favorable. Comparison with the Troubadours, who were here so recently, was natural, and in most cases was decidedly favorable to the Goblins. This week is to be a musical one, opening 7th with Olivette, given by Ford's co. from Washington. 8th, Emma Abbott co. in Lucia di Lammermoor. 10th, Olivette is repeated, and 11th Haverly's British Mastodons. This will make a pretty strong week for this place, and possibly some one will be disappointed in receipts.

American Theatre (W. S. Ross, manager): Business has been excellent through the whole week, and Giffa's Luck, which was the principal attraction, may be set down as a drawing card. Departures: Frank Wright and Fanny Brown, Hines & Blossom and Earle Remington to Boston; Lizzie Daly to Newark; Garland and Chapman to Manchester. New people 7th: Satsuma, Melrose Sisters, Archy Hughes, the Hayles, Leopold & Wentworth, Nellie Thorne and Nellie Richards, who comes in place of Jennie Benson, who was compelled to cancel in consequence of the death of her husband, James Fish.

New Haven.

Carl's Opera House (Peter R. Carl, proprietor): Nothing at this house the past week, but 8th and 9th we are to have Bartley Campbell's Geraldine.

Peck's Grand Opera House (Clark Peck, proprietor): Bartley Campbell's Galley Slave 28th with good co., to fair business; Martin's Around the World in Eighty Days 4th; a good performance to good business. Coming: 9th, Haverly's Widow Bedott; 19th, Phillips' Gooft comb.

Bridgeport.

A large audience gathered at the Opera House 3d to witness the opera of Paul and Virginia by the Emma Abbott co. Miss Abbott as Virginia was decidedly interesting, and her rendition of the "Flute Song" called forth well-merited applause. The co. is excellent.

Items: Manager Burrus refused dates to the Fannie May British Blondes. —The coming of Mary Anderson will be the event of the season.

AUGUSTA.

Opera House (N. K. Butler, manager): Billy Arlington's Minstrels to a good house Feb. 26; Eleanor Calhoun 28th, in Julia in the Hunchback, to a fair house, and March 1 as Juliet in Romeo and Juliet. Every one

strongs, Lew Howard, William Carleton, Sanders and Dean, Elsie Gordon, Amy Hoey and Rose Kellogg. Business first class.

Item: William Castle, of the Abbott co., is a native of this city.

MERIDEN.

Wilcox Opera House (T. H. Delavan, manager): Mitchell's Pleasure Party 2d presented Our Goblins to a good house; performance good. 3d. Around the World in Eighty Days to good business, although a stormy night. Booked: 7th, Deacon Cranckett; 8th, Hazel Kirke; 9th, Emma Abbott; 10th, Ford's opera co. in Olivette; 14th, Denman Thompson.

Items: The case of T. H. Delavan of this city against Brooks & Dickson for breach of contract has been settled in favor of Delavan for two hundred dollars.

DANBURY.

Opera House (J. S. Taylor, manager): Rose and Harry Watkins' Under Two Flags was billed for 28th, but did not show up. Mitchell's Pleasure Party 1st gave a very pleasing entertainment to light house.

SOUTH NORWALK.

Music Hall (F. M. Knapp, manager): Joseph Murphy's Jerry Gow 5th; fair house, Hazel Kirke for the 7th canceled, but will appear at the Opera House, Norwalk, on that date.

WILLIMANTIC.

Loomer Opera House (S. F. Loomer, proprietor): Joseph Murphy in Jerry Gow to fair business 4th, Coming: 17th, Clark's Fifth Avenue co. in Led Astray; 23d, Chanfrau; 30th, Hill's All the Rage.

Colorado.

Dickson's Grand Opera House (J. B. & G. A. Dickson, managers): Joseph K. Emmet to very large business 3d, 4th and 5th. The engagement may be considered the most successful of the season. Emmet appeared in his usual happy style, and his many pleasing songs were given as only Emmet can render them, and were loudly encored; the "Cuckoo" especially so. The entire organization are artists of no mean pretensions and are truly superb, making Fritz an enjoyment that must be seen to be appreciated. Booked: Buffalo Bill 7th and 8th; Hickey's Humpty Dumpty 11th and 12th.

Dickson's Park Theatre (J. B. & G. A. Dickson, managers): Closed past week. Salvini will appear in Gladiator 9th, and the co. will present The Gu'nor following evening.

English's Opera House (William E. English, manager): The past week Jerry Cohen appeared the first four nights in The Owls of New York to exceptionally light business.

Palace Theatre (Ed. Chase, proprietor): St. Leon and Lansing, Morton Leavitt, Lydia Rose, Jennie Monroe, Perry Brothers, Foy and Thompson and the balance of the co. are at this house.

THE NEW YORK MIRROR.

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week. George J. Jones here Feb. 28, and billed Corinne Merriemakers for 7th; Harry Sellers here 1st, billed Buffalo Bill for 9th.

KENTLAND.

Opera House: Harry Collins Dramatic Constellation 1st, 2d and 3d in Staff of Diamonds, Uncle Tom's Cabin and Galley Slave, to large business.

ILLINOIS.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager); Alice Oates in Les Bavarids came 2d to fair audience; Bernhardt played Camille 4th, to a large house. Baker & Farron in The Emigrants came 4th to good business. 10th and 11th Oliver Doud Byron appears; and on the 12th, afternoon and evening, the Donald Concert co.

Delphi Theatre (William H. Laird, proprietor); Business for week at this house good. New faces: Grace Rolla, Dave McCoy, T. F. Grant, Harry Fielding and Maggie Walker. The drama Black Bob concludes each evening's entertainment this week.

Item: The jury failed to agree in the suit of May Fiske against George W. Chatterton, which came off here 28th. May brought suit for \$85 damages when she was playing here for Chatterton in 1879, he having run the show without her assistance.

QUINCY.

Opera House (Dr. P. A. Marks, manager); Maggie Mitchell appeared in Fanchon Feb. 25 to one of the largest audiences of the season. The co. is a good one throughout. Hartz in his wonderful feats of delusion to crowded houses Feb. 28, March 1 and 2, drawn as much by the anticipation of gitts as anything else. The performance was good. Sarah Bernhardt and co. 3d in Camille to only a moderate and somewhat dissatisfied house. Had it not been for a number who came from Hannibal, Mo., and adjoining towns the house would have been very small. Booked: 5th, Minnie Palmer; 16th and 17th, Alice Oates Comic Opera co.; 21st, Thomas W. Keene.

BLOOMINGTON.

Grand Opera House (Tillotson & Fell, managers); This house has been refitted and decorated from ceiling to floor, at a cost of over \$700. The grand managers' opening occurs on the 11th with the Emma Donald Concert co. Coming: Aldrich and Parslow 16th; Boston Colored Ideal comb. 19th, 20th; Harrison's Photos 21st, 22d; Charlotte Thompson 24th; Corinne Merriemakers 28th, 29th; Anthony & Ellis' Uncle Tom's Cabin 31st, April 1, 2.

Durley Hall (Dr. George S. Smith, manager); Wilhelmy Concert co. 1st to fair house with good satisfaction. Alice Oates 3d to fair house. Oliver Doud Young comes 8th.

DANVILLE.

Lincoln Opera House (Leslie Davis, manager); Nothing this week.

Gailey (John Long, manager); Departures 5th: The Franklins, Nellie Beryl, Dolly Foster, the Randolph Children, Manning & Drew. Arrivals 2d: Tom Martin, Annie Rushton, John Rushton, Sallie Marks and Sergt. Sarbrie.

PEORIA.

Rouse's Opera House (F. E. Piper, manager); Wilhelmy and troupe Feb. 28 to good house. Harry Lamkin's co. 1st gave a very poor performance. The co. disbanded after the close of the entertainment. Burbank cancelled his engagement for 5th. Coming: Alice Oates' Comic Opera co., 4th and 5th; Helen Potters' Pleiades, 8th.

MONMOUTH.

Union Hall (R. H. Schultz, manager); Gilmore & Miaco's Humpty Dumpty co. 13th to small house; show very good. Minnie Palmer in Our Boarding School 1st to fair house. She should have a better co. Coming: Wilhelmy 11th.

PERU.

Turner Hall (H. Penning, manager); The Rival Concert co. 1st to a select but moderately filled house. The co. consists of Mme. Schiller, flute; Miss Nina Emerson, soprano; H. N. Hutchins, cornet; H. Singerhoff, violin; W. E. Louis, piano.

IOWA.

BURLINGTON. 28th, Maggie Mitchell as Fanchon to a \$460 house. 2d, Minnie Palmer's Boarding School to \$225. It is unfortunate that Minnie should waste her talent on such a trashy piece and with a most wretched support. Booked: 8th, Rooms to Let; 10th, John Dillon; 11th, Alice Oates Comic Opera co.; 14th, week, Florence Herbert; 26th, Mrs. Joshua Whitcomb; 30th, Kate Thayer Concert co.

BIDDEFORD.

Item: Burlington will build a new opera house this Spring. The Burlington Boating Association started the "boom" having sold \$10,000 worth of tickets (\$10 each) for the opening night; this amount is bonus to the stockholders, the amount subscribed by them being \$40,000, making an opera house to cost \$50,000. The boat club has the thanks of the community for their noble exertion and success.

DAVENPORT.

Burtis' Opera House (Howard Burtis, proprietor); A large and fashionable audience greeted Maggie Mitchell 2d in Jane Eyre in spite of the storm. Billed: Hartz the Magician 7th, week.

COUNCIL BLUFFS.

Opera House (John Dohany, proprietor); Rive-King Concert co. came 26th to a large and satisfied audience; Ideal Colored Concert co. 3d to fair business; Gilmore & Miaco's Humpty Dumpty 4th to good house. Booked: Maggie Mitchell, 15th; Rosalie, 18th and 19th; Lankin's Minstrels, 22d; A. O'Leary, lecturer, 23d; Standard Theatre co., 28th.

Item: The Academy of Music has closed for the present, for want of encouragement.

DES MOINES.

Moore's Opera House (W. W. Moore, manager); Kemeny Feb. 28 to large and fashionable audience. Rive-King Concert co. 1st to light but appreciative audience.

Lewis' East Side Opera House (Risser & Bachman, managers); Boston Ideal Colored co. Feb. 26th to good biz.

Academy of Music (William Foster, manager); The Ideal Musical comb. gave a sacred concert Feb. 27 to crowded house.

FORT MADISON.

Concordia Hall (Charles Doerr, manager); Booked: Hibernian Blondes April 8; Baldwin's Brilliant May 1 and 2.

Items: In correction of the erroneously reported booking of Denman Thompson, would say that it is a Mrs. Joshua Whitcomb,

something after the Widow Bedott style, Charles L. Howard personating the old lady.

KANSAS.

LEAVENWORTH.

New Opera House (D. Atchison & Co., managers); Sarah Bernhardt appeared in Camille 2d to a \$2,500 house. Everybody was enthusiastic and well pleased. Coming: Roselle, 7th; Annie Pixley, 9th and 10th.

KENTUCKY.

LOUISVILLE.

Macaulay's Theatre (John T. Macaulay, manager); J. K. Emmet in Fritz filled this house the fore part of the week, playing the largest three night's engagement of the season. Child of the State comb. 7th for four nights. Salivini plays 11th and 12th. Buffalo Bill 14th and 15th. Mary Anderson 20th, 21st, 22d and 23d. Baker & Farron 31st and April 1 and 2.

Opera House (Brooks & Dickson, lessees); Closed the past week and nothing booked for several weeks to come.

Buckingham Theatre (J. P. Whallen, lessee); A light show was given this week to the poorest business of the season. Booked: 7th, one week, M. B. Leavitt's Gigantics comb.; 14th, one week, Hyde & Belman's comb.; 17th, Hazel Kirke; 18th, Rial's Uncle Tom's Cabin; 29th, Chanfrau's Kit; April 1, All the Rage.

Items: Manager Whitney has recovered from his recent severe illness.—The new Music Hall seats 1,019.

FRANK MAYO, 24th; DEACON CRANKETT, 30th; HAZEL KIRKE CO., APRIL 1.

SPRINGFIELD.

Haynes' Opera House (W. C. Lenoir, manager); All the Rage comb. 28th to good business; Martin's Around the World 2d to good business; troupe very good, ballet ditto; Ford's Olivette co. 3d to fair business. This was the first presentation of this opera here, and it was received with much enthusiasm. Booked: Abbott Opera co., 7th; Mattoon Opera co., 10th and 11th; Haverly's Mastodons, 12th; Magnin's Deacon Crankett, 17th.

MILFORD.

The Jollities at Lyceum Hall 3d to a large house; an excellent humorous entertainment. Booked: 10th, Whitmore & Clark's Minstrels; 11th, New York Olympic Theatre comb.; 17th, Hazel Kirke; 18th, Rial's Uncle Tom's Cabin; 29th, Chanfrau's Kit; April 1, All the Rage.

Items: Manager Whitney has recovered from his recent severe illness.—The new Music Hall seats 1,019.

WALTHAM.

Hill's All the Rage 5th, to a small house; performance good. Booked: Concert by D. Hall of Hall's Band, Boston, 12th; Robson & Crane in Our Bachelors, 10th.

Item: A grand concert and ball will be given in Music Hall 11th for the benefit of Watch Factory Relief Association. — The Wild Men of Borneo have returned from a trip South and are at home with their owner and guardian, H. A. Warner of this town.

FITCHBURG.

There has been nothing the past week but locals. Booked: 12th, New York comb.; 17th, John L. Stoddard lectures on the Passion Play; 15th, return visit of the Jollities; 29th, Whitmore & Clark's Minstrels; 30th, Fifth Avenue co. in Led Astray; 31st, Dennis Thompson; April 15, C. L. Davis Comedy co.; May 4, Kit, the Arkansas Traveler.

HAZERVILLE.

Salsbury's Troubadours, under local manager J. F. West, appeared to fine business 28th. Booked: Jay Rial's Uncle Tom's Cabin co., 7th; Harvard's co. in Our Boys, 8th; Snelbaker co., 12th. The Drummer Boy will be presented here by the Major-Horn Post 9th, 10th and 11th.

WORCESTER.

Music Hall (R. M. Reynolds, manager); J. M. Hill's All the Rage 1st gave a satisfactory entertainment to a large house. My Geraldine comb. 7th to a good house.

Mechanics' Hall (W. A. Smith, secretary); Booked: Emma Abbott Opera co. 12th, matinee and evening.

LOWELL.

Music Hall (Emery & Simons, lessees); Booked: Snelbaker's Majesties 14th; Galley Slave 23d.

Huntington Hall: The Philharmonic Orchestra, assisted by Mathilde Phillips and Tom Karl, 2d, to a large audience. Booked: 19th, All the Rage.

CHELSEA.

Academy of Music (H. C. Pease, manager); All the Rage 3d to a good house. The piece was excellently given. Booked: 21st, Hazel Kirke; 24th, Airon Glee Club, assisted by Miss Kellogg.

MICHIGAN.

DETROIT.

Whitney's Grand Opera House: The first three evenings of the past week were devoted to Italian opera as given by the Mapleson Opera co. The operas presented were Don Giovanni, Lucia and Rigoletto, in order named. Gerster as Lucia drew an immense house. I doubt if Whitney's has ever held as much money as it did on this occasion. She was greeted with thunders of applause and was in no way disappointing to us who had great expectations aroused. She undoubtedly is the greatest singer Detroit has heard since Nilsson was here. Lucia found a thoroughly capable exponent in her. Ravelli, the tenor who was billed to sing the first two evenings, was indisposed, and Lazarini, without any previous announcement, was substituted and gave perfect satisfaction, especially in Lucia, where it is doubtful if Ravelli could have done as well. Rigoletto introduced Campanini for the first time this season; also in the cast were Valleria (always a pleasing and conscientious artist), Cary, Galassi and Monti. Artistically it was the best of the season. The wonderful tenor still holds his supremacy over all. As a whole the season was a success. The management of the stage department was in poor hands. No attention whatever was paid to mounting the operas, and some of the contretemps were disgusting to the audience. Sprague's Nip and Tuck 5th. Our local critics condemned the piece with reserve. This week Sarah Bernhardt in Frou Frou and Camille 9th and 10th. The sale of seats has been large and a successful season is assured. Frederick Poulding follows 11th.

Detroit Opera House: Hoey & Hardie's Child of the State comb. occupied this house the entire past week. The play, co. and scenery can only be spoken of in the highest terms. It is one of the most interesting plays ever brought here. The co. included many familiar faces—Ellen Cummings, Eva Barker Hardie, Minnie Monk and S. M. Hardie. Next week Fanny Davenport will appear in Camille, Frou Frou and Pique, thus throwing down the gauntlet to the eccentric Sarah by appearing in the same plays. It is going to be a very interesting trial, and may the best man (or rather woman) win. If it is going to be a repetition of the Cincinnati struggle the American favorite may be back.

Items: I think C. J. Whitney is entitled to the "cherry" for securing the three big attractions of the season for his house, viz.: Salivini, Mapleson's Opera co. and Bernhardt.—The Wilhelmy-Sternberg-Fritsch concert was not a success financially, but in an artistic view was a complete one.—C. H. Ditman took George Goodale, of the *Free Press*, to task for saying Wilhelmy did wrong in not playing the selection put down for him on the programme. In reply "Signor Max" sat down on Ditman severely.

BAY CITY.

Westover Opera House (Clay & Buckley, managers); Since my last letter the Photo party came to a crowded house, giving the best of satisfaction, followed by the Margaret Beebe Concert co. to a paupery business. Herne's Hearts of Oak co. appeared 3d and 4th to fair houses. The event of the season was the appearance of Fanny Davenport on the 5th, who was greeted by the largest house this winter. It is useless to remark that the star and her excellent co. gave the utmost satisfaction. Booked: Prof. Swing, 15th, benefit M. E. Church; Frederick Poulding, 19th; Neil Burgess, 20th; Gus Williams, 28th; T. W. Keene, April 1.

ROCKAWAY.

Items: I have just learned that the Margaret Beebe co., after its third night on the road, disbanded with a loss of \$500 to the manager. The people all returned to their homes in Jackson and Detroit.—Charlotte Thompson produced the Planter's Wife here.

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this week for the benefit of a local military co.—A new opera house in this city is talked of.—THE MIRROR can be found on sale at the postoffice every Saturday morning.

GRAND RAPIDS.

Powers' Opera House (William H. Powers, manager); Herne's Hearts of Oak co. 28th and March 1. The co. is a very good one and left a very favorable impression. Business immense. Total receipts of engagement \$1,400. The Harrisons returned 4th and presented Photos to a fair audience. The co. is a good one and gave satisfaction. Booked: 7th, Bernhardt; 9th, Rive-King Concert co.; 11th, Fanny Davenport; 12th, Charlotte Thompson.

Items: Manager Powers informs me that he has contracted with Herne's Hearts of Oak co. for a season of three nights next February.—Smith's Opera House has run to good business during past week.—The Bernhardt sale amounts to \$1,450.

MUSKEGON.

Opera House (Fred. L. Reynolds, manager); Herne's Hearts of Oak co. came 2d to medium house. The Harrisons did not show up until 9:30 p.m. of 3d, on account of snow blockade on railway, and did not play.

Coming: Charlotte Thompson, 14th, for benefit of Grand Army of the Republic. Burge's Widow Bedott co., 18th; Hazel Kirke, 26th; T. W. Keene, 29th; Gus Williams, 30th.

KALAMAZOO.

The Root Concert co., that disbanded a few days ago, will take the road again, commencing at this place 4th. Fanny Davenport and co. will play Pique on the 12th.

ALBION.

Mazurette Beebe Concert co., 4th to a crowded house. Booked: Rive-King Concert co. 10th; Mendelssohn Quintette Club of Boston 12th.

MISSOURI.

ST. JOSEPH.

Tootle's Opera House (C. F. Craig, manager); Feb. 28 and March 1 Sarah Bernhardt to more than standing-room only. It was by far the most brilliant season we have had for years. Receipts over \$6,000 gross; 1,800 people in the house the first night and 2,000 the second. Governor Crittenton and lady held a reception at the Pacific on Tuesday in honor of Mlle. Bernhardt. Booked: 3d, Remenyi; 5th, Boston Ideal comb.; 7th and 8th, Annie Pixley; 17th, Thomas W. Keene; 18th and 19th, Maggie Mitchell; 22d and 23d, Minnie Palmer; 24th, Swedish Lady Quartette.

ALBION.

SMALETT.

Smith's Opera House (George T. Brown & Co., managers); Minnie Palmer, booked for 10th, has canceled all Missouri towns.

Items: J. E. Nagle, Jr., and Ella M. Hartnett desire it to

THE NEW YORK MIRROR.

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as he has no connection whatever with this
paper.

The Influence of Lent Upon the Theatres.

Several of our unprofessional contemporaries, which write about the theatres with the kindest intentions toward their advertisers, but with entire and often amusing ignorance of the subject, deplore the advent of the Lenten season because of the injury it inflicts upon places of amusement. This sympathy is generous but misplaced. Instead of being emptied by Lent, our theatres are now more crowded than ever. Last Saturday evening we made the tour of the town and found every house well attended, while at the Standard, Daly's, Park, Union Square, Theatre Comique and Tony Pastor's it was impossible to obtain even standing-room after eight o'clock. At all the theatres, also, there were all the signs of the presence of what are called fashionable people—ladies and gentlemen in evening dress; the private boxes full; long lines of carriages outside the doors. This, it will be remembered, was at the close of the first week of Lent, and, except at Daly's, there was no effort to specially attract the crowds.

The fact is that the managers welcome

Lent as one of their most profitable seasons. The balls, the dances, the receptions, the dinners, the private parties which precede Lent injure their business very much more than the Lenten observances. A popular walking match at the Madison Square Garden, which takes in from \$17,000 to \$40,000 of the public's money in a week, hurts the theatres ten times more than a religious festival, like Moody and Sankey's, for example, which draws an equal number of people, but not from the same class. A large circus, like that with which Barnum overwhelms the metropolis at intervals, will do more harm to the managers than a religious revival. Some theatres suffer severely from the Italian opera—Wallack's being particularly unfortunate in this respect. It is easy to recall the time when Barnum's Roman chariot races at his Hippodrome nearly closed up almost every theatre in New York. What effect the religious revivals which Dr. Talmage and Mr. Beecher are now inaugurating in their respective churches will have upon Brooklyn theatricals remains to be seen; but we venture the prediction that Colonel Haverly and Colonel Sims will greatly prefer these revivals to the return of the circus with the baby elephant which once captured all the spare cash of the City of Churches.

Philosophy cannot account logically for the fact that Lent benefits rather than injures the theatres. The ultra-religious people who keep Lent strictly are not only comparatively few in this metropolis, but they are persons who are not likely to visit the theatres very much at any time, in or out of Lent, and, consequently, they are not missed by the managers. Then, the strict observance of Lent is confined to two denominations, the Catholics and the Episcopalians, and the members of other denominations, who protest upon principle against the Lenten ceremonies, are as likely to show their Protestantism by attending amusements which are forbidden to the two peculiar denominations as in any other manner. We do not mean that in individual cases this protest is consciously formulated into the resolution: "I will go to the theatres because the Catholics and Episcopalians are keeping Lent," but the habit is the unconscious result of centuries of unceasing Protestantism, and sways the masses of the people without any especial individual reflection. It is not to be denied that the Catholic and Episcopal denominations are the most fashionable in New York—that is to say, the largest number of fashionable people belong to them—but the theatres are supported not by the fashionables alone, but by the great body of our population. Balls and parties draw away many of this middle class from places of public amusement, and Lent, which prohibits balls and parties, frees this class from the fetters of social requirements and allows them to flock to see their favorite plays and players.

This is the philosophy of the situation; and, whether you agree with it or not—for what philosophy does not admit of argument?—the fact of the increased theatrical attendance is evident, as any logician can ascertain for himself by taking a dollar-and-a-half in his hand and trying to get into any of the successful theatres half an hour after the performance has begun. We were entertained on Saturday with the perplexities of a manager who, through some stupid mistake of a theatrical ticket agent, had sold the same reserved seats twice over to different parties of three. He rushed to his own box-office for relief. Everything sold. He interviewed the speculators on the sidewalk—his bitterest foes in print. All sold out. He suggested camp-stools in the centre aisle. The gentleman in charge of the party very properly and naturally objected that camp-stools were contrary to law and very uncomfortable for ladies. He offered to return the money, but was politely informed that the party did not want the money, but had come in from the suburbs to see the play. In despair, he finally proposed to seat the party in the wings behind the scenes. There was a moment's hesitation. Then the curiosity of the ladies to see that fairy land, that magic world which the words "behind the scenes" conjure up to the uninitiated, prevailed, and the perplexed manager conducted them to a capital position near the prompter, where they could see very little of what was going on upon the stage and were very much in the way of the stage carpenters. But they beheld the actors and actresses close at hand; they were touched by the skirts of the leading lady; they saw the juvenile man arrange his wig preparatory to his best entrance, and they were happy, and pronounced it all "too perfectly lovely." Thus was the old fashion of privileged spectators on the stage revived at a New York theatre in Lent.

But it would be unfair to conclude an inquiry into the causes of prosperity during the Lenten season without mentioning the unusual attractive entertainments provided by the managers. Anything funnier and more charming than Billee Taylor, at the Standard, and Cinderella at School, at Daly's; anything fresher than Fresh, at the

Park; anything more affecting than that second volume of Camille, called Felicia, at the Union Square; anything more touching than Hazel Kirke, at the Madison Square; anything more tragic than Janauschek, at Booth's; anything more legitimate than the old comedies, at Wallack's; anything more humorous than the Silver Wedding, at Harrigan & Hart's; anything more laughable than Nat Goodwin's comicalities and Jennie Weathersby's fairy, at Haverly's; anything more varied than Tony Pastor's new programme; anything more classical than the Italian opera, at the Academy, or the English opera, at the Fifth avenue, and anything more ronnable than the San Francisco Minstrel show, has seldom been offered to the New York public. In a double sense, all the theatres are doing well. Even the Black Crook—a title which has been the text of so many sermons against the stage—is presented at Niblo's Garden with all its old gorgeousness but none of its old concomitants. The text having changed, we are glad that THE MIRROR, which numbers so many clergymen among its subscribers and readers, is able to record that the text is changed also. In New York, on the first Sunday in Lent, at the Church of St. Ignatius, we heard the Rev. Dr. Ewer preaching upon the "great aids to understanding the peculiar workings of human nature," which may be found in Pinafore and The Pirates of Penzance and Engaged and their school of operettas and comedies. Such a sermon, from such a reverend and eloquent divine, is certainly the crowning triumph of the theatres in Lent.

A Remedy or the Speculating Nuisance.

A gentleman, whose name is prominently known as one of the wealthiest and most successful Wall street operators, sends us the following communication, in which he proposes a remedy for the speculating nuisance that disgraces our local theatres:

NEW YORK, March 8.

EDITOR NEW YORK MIRROR:
The present very unenviable system of ticket speculation has created some little stir, and people who have suffered thereby are running to the newspapers with their grievances, as the only source from which they imagine they can obtain redress. While this method simply creates a temporary breeze, and invites refutations of collusion from managers, in none of the cards from either side has a suggestion been made to remedy the evil. Managers Henderson and Mapleson are anxious to adopt any measures to get rid of the nuisance, and the former adds the temptation of reward for any method to overcome the system. It is strange to me that the simple plan of early days has never been thought of—the days when Manager Henderson was a young man; when there were no ticket speculators; when there were no reserved seats; when "first come first served" was the only system in vogue, and which was far more satisfactory to the great majority of theatre-goers than the present style of issuing coupons for each individual seat. In my young days I was an inveterate theatre goer, and I do not remember ever having experienced any inconvenience in getting good seats if I was early enough at the theatre. The old system has one great advantage: people were invariably in their seats before eight o'clock. The competition for seats invited the people at an early hour, and the consequence was, the curtain invariably arose on a silent audience. There was no rustling of silks after the curtain was up; no crowding through narrow seats; no people coming in late to obstruct your view; no annoyances of any kind. Everybody was seated and satisfied. The reverse of this is the order of the day at present. The annoyances begin before one gets inside of the theatre by the importunities of the distasteful ticket speculator on the sidewalk, to be followed by a multiplicity of others after you get inside. Return to the old system, Messieurs Managers, and you will find in a few months the people will be educated to the necessity of going early, and the present troubles will be avoided.

Per contra, objections may be raised that it is impossible for some people to get to the theatre before eight o'clock, and that they want as good seats as the rest of the audience, even if they do come late. The objection, in my mind, will not hold; for it may have been just as inconvenient for the rest of the audience to get there early as it was for the complainers. People who cannot get to a theatre in proper time should remain away until they can. It's as fair for one as it is for another. The reserved seat system is a positive injury to theatres; and though it may be convenient to the few it is an injustice to the masses, inasmuch as it necessitates a loss of time to those who can ill afford it, and makes labor out of what should be amusement and diversion, besides being subject to the concomitant annoyances enumerated above.

I would suggest to Manager Henderson, as he is so anxious for some means to put a stop to ticket speculation, to inaugurate the old-time system at his theatre—if only for a few weeks. Let him make public his prices, stating explicitly that there are no reserved seats, but that those who come first will receive the choice. He will be astonished at the simplicity of the system, and how charmingly it will eventually work to his advantage. He will find in a short time (although there may be some complaints at first) that the masses—the bone and sinew of theatrical support—will not only thank him, but exalt him for his courage in taking the initiative in overthrowing a system so full of disadvantages and faults, and which, as long as it is in vogue, will be a continuous topic of complaint. This, I imagine, is the only way to get rid of the obnoxious ticket speculator, except by a legal preventive.

OLD-TIMER.
The suggestion of "Old-Timer" is not quite apace with the march of progress, and doubtless had the ticket-speculating ques-

tion been agitated in his youthful days, his plan would show a way out of the trouble; but, unfortunately, our managers could not, had they the will, face public opinion and reverse the present order of things in the arrangement of reserved seats. Combined action, too, on the part of our managers, judging from past experience in this direction, is improbable, if not impossible. The Board of Aldermen is the only source of redress to effect a wholesale slaughter of the speculating buzzards that infest the entrances to the theatres, and if our public feel sufficient interest in the matter to take concerted action the obnoxious traffic could be instantly suppressed. A brief petition to the Mayor and Common Council, signed by a couple of hundred leading citizens, would settle the thing forever. THE MIRROR is ready to lend its influence to such a move.

A well-known actor at the Union Square had to cut off his moustache for a certain part, and he said he felt as if he had a whole croquet ground on his upper lip.

A lady in a traveling combination refused to go on the stage at Indianapolis last week because it was so cold. Where were all the coat-sleeves of the gentlemen of the company?

Long dresses are still fashionable in our modern comedies, but the ladies who wear the greater portion of their dress in their hands should keep their shoes buttoned, or state their object.

The triumph of an actress lies not in the admiration of a lover, but in the respect of a husband; and yet it is balm to her maternal heart to know that while she is eating oysters at Delmonico's, her cherished better half is skirmishing around in the closet for the paregoric bottle, to assuage the agonies of the infantile stomach.

Miss Lisa Weber.

We present to-day a well-executed likeness of this talented and versatile actress. Miss Weber was born in 1850, made her first appearance in public at the age of seven, and has been closely identified with her profession ever since. As a musical and dramatic artiste she has won an enviable distinction. She was the associate of such distinguished people as Tietjens, Santley, Foli, etc., and has been rewarded for the excellence of her singing and acting with most flattering notices in the press, as well as with the hearty plaudits of her audiences. Her flexible voice, clear as a clarion, can be heard with distinctness throughout its entire range, while her dramatic qualifications are enhanced by a keen understanding and a symmetry of form which Canova would have been delighted to model. The successful career of Miss Weber is well known, and her present popularity augurs well for a brilliant future.

PERSONAL.

PITT.—Harry Pitt will not be a member of Wallack's next season.

DENIER.—Tony Denier is at present in this city; also R. E. Stevens.

GAYLER.—Charles Gayler is dramatizing a piece for Pullman, Shelby & Co.

LEVANTINE.—Fred Levantine has purchased the Opera House at Albany.

LEWIS.—Catherine Lewis has made a gratifying success in Philadelphia in Olivette.

OWENS.—The return of John Owens will be an event of great interest to everybody.

ROBERTS.—Nick Roberts, of Humpty Dumpty fame, arrived in the city yesterday.

LEWIS.—Comley and Barton have secured Catherine Lewis for their company next season.

HARKINS.—Daniel Harkins is in the British provinces playing Virginius with much success.

MORRIS.—Conscience is the next part in which Clara Morris will appear at the Union Square.

IRVING.—Henrietta Irving's Mrs. Vandervoort, in Sixes and Sevens, is a capital performance.

WARDE.—Fred B. Warde will burst forth as a star next season in two new plays written for him.

FETCHER.—Lizzie Price, widow of the lamented Fetcher, has taken up her residence in New York.

STOCK.—A half dozen provincial managers announce their intention of returning to the stock system next season.

ELLSLER.—Effie Ellsler received a very flattering reception in Cleveland last week. She formerly resided there.

VOKES.—The Vokes Family have a new comedietta, written by Boucicault. They open in Boston on the 4th of April.

BOOTH.—Edwin Booth will return to New York next September. He will play occasional engagements in large cities.

GILBERT.—John Gilbert made his first appearance upon the stage at the old Tremont Theatre, this city, November 28, 1828.

SALVINI.—Signor Salvini closes his American tour in Boston April 18. At the conclusion of this engagement he sails for Italy.

FOREPAUGH.—The great showman having recently been asked by an actor how to make money, curtly replied: "Keep your

expenses below your receipts." Strange this never occurred to the profession before.

ABBEY.—Manager Abbey has made \$65,000 from the Bernhardt season. He has lost the same amount on his theatres in New York.

DOLARO.—Selena Dolaro is busy studying the part of Olivette, to open with the company at the Bijou a week from next Monday night.

CAMPANINI.—The great tenor is still within doors, suffering from a violent cold, and it may be some days before he will be able to appear.

DUFFY.—James Duffy, a specialty artist, died at Cincinnati on the 3d, of pulmonary consumption. He was a native of Pittsburg.

POLK.—Joe Polk no longer sings the spiritual song in Sixes and Sevens in falsetto. He found that it was seriously injuring his vocal organs.

COGHLAN.—Rose Coglan has refused a splendid offer to star next season. She has signed with Wallack for the first season at his new house.

HURD.—L. Hurd, one of the proprietors of the Cremorne Gardens, died in this city last Sunday and was buried by the B. P. O. Elks in the "Elks' Rest."

BOOTH.—Miss Marion Booth has returned to New York. She will probably support John E. Owens in his forthcoming engagement at the Fifth Avenue.



"The play's the thing."—HAMLET.

The first act of *Cinderella at School* passed off brilliantly last Saturday night at Daly's, but the last act came near being ruined by a crowd of ill-bred young rowdies from Columbia College, whose hoodlumism interfered with the progress of the operetta and caused serious annoyance to the people in front. The presence of a squad of stout policemen, armed with the terrible club, would have struck terror into the hearts of these loafers, and assured at least a quiet hearing of the piece.

Cinderella at School has been underlined all the season, and we confess a lively interest as to the result of the production possessed us. Our readers know that the piece is founded upon Tom Robertson's comedy of *School*, and that the music and alterations in the dialogue were done by Mr. Woolson Morse. The subject is a capital one for musical treatment, and although the very idea seems to shock the admirers of Robertson, it is a matter of wonder that some enterprising composer had not taken it in hand sometime since. The story is identical with that of the comedy. Several episodes have been introduced tending to give it a local flavor, but otherwise the main points of *School* remain intact. We will not recapitulate the plot, for every one of our readers is—or ought to be—familiar with the charming original. The *local* has not, as some of the critics have erroneously stated, been changed to America. The mistake arises from the fact that a Columbia crew participates in a race that forms the principal ending of the last act. This crew is supposed to have been sent over to England, and singularly enough it wins the race. The first scene is a rather pretty forest glade. The pupils of Papyrus' Seminary are out botanizing with their teachers, and they fall in with some jolly huntsmen after singing some commonplace ballads and chorus. The second scene introduces Mrs. Gilbert and a score or more of wondrously pretty young girls in some amusing calisthenic exercises. This scene, the programme informs us, represents "another part of the forest"—*a la As You Like It*—but the scene painter does not carry out the idea of the programmer, since he has prepared an open field with trees to the left and right and in the background. A question of doubt as to the veracity of the programmer instantly arose in our minds, and we refused to take his statements on trust thereafter. The school room scene was nicely done, and Jamie Lewis as *Syntax* the Usher, seconded by Ada Rehan and Laura Joyce, created considerable fun. Stephen Fiske's gloomy forebodings as to the setting of this scene were not realized, and our faith in his discernment received a shock. He predicted that Mr. Daly would, with his usual lavishness in the direction of decoration, overload his class-room setting with stylishly upholstered chairs, inlaid ebony desks for the scholars, and mammoth cheval glasses, wall cabinets and other Cytherean treasures *ad lib.* Alas, for the rarity of critics' charity! The scene in question was discovered to be a gabled room, with simple black walnut desks and benches such as torture the youthful flower of our city in the public primaries down town. It remained for the scholars themselves to revel in the luxurious oddity of the quaint costumes illustrated in Kate Greenway's book, *Under the Window*. These indeed were the prettiest feature of *Cinderella*.

The music is of a simple order, and manifests no ambitious flights of the composer's fancy. He has drawn upon a number of familiar ballads for inspiration, and his concerted pieces smack of an auld acquaintance that we have not forgot. It is all pleasing but trivial, and is marked by little variety and less originality. The general effect is pleasant, however, and we can forgive the monotony of *Cinderella* on account of its simplicity. The first act is better than the second—a state of affairs that is unfortunate and should be reversed. With all its faults, nevertheless, the public has already stamped the piece with favor, and there is no telling now but it may achieve a lengthy run.

The company that Mr. Daly has gathered about him is a peculiarly elastic one. It has two elements that distinguish it from any other stock in the country—versatility and good looks. These merits are shared alike by the gentlemen and the ladies. The two Apollos, Harry Lacy and John Brand, and any number of Venuses among the actresses, form an attraction to both sexes of Daly's patrons. Comedy and comic opera alike have been called upon to illustrate at various times during the season, and now in *Cinderella* these styles of performances are consolidated and presented under one head. There are only six male characters in the piece, against twenty-six of the female denomination. Apollo Lacy can act but cannot sing. Apollo Brand can sing but cannot act. Lacy played Arthur Biscay, a light-waisted swell, gracefully, and so long as his part was confined within the limits of dialogue, he was very captivating; when it called for vocal efforts, the result was by no means so happy. Brand sang the music allotted to Jack Polo very

well indeed, and several of his solos received the encores they deserved. Mr. Brand has not yet acquired the art of acting. Charles Leclerc had a small character "bit," a be-gad English nobleman, and played it with all the art and finish for which this admirable comedian is noted. Whether it is that Leclerc cannot carry an important part successfully, or whether he is not given proper scope for the exercise of his talents, yetwe never see him intrusted with a good role. In sketches like Lord Lawntennys he is always welcome, however. James Lewis was funny in his own way as *Syntax*. There is very little variety in his method, but he is conscientious, and retains the favor of Daly's audiences. May Fielding is in the same boat with Mr. Brand. She sings charmingly, but she is not a capable actress. As Niobe, the *Cinderella*, she rendered her music with excellent effect. We have not seen Laura Joyce do anything in which she appeared to better advantage than as *Merope*, a romping, hoyendish scholar, who furnishes much of the fun of the operetta. Miss Joyce is a capital actress, and although she sings occasionally out of tune we can forgive her. Ada Rehan looked pretty as another tomboy scholar, *Psyche*, and delighted everybody with an unlooked-for flow of spirits and zeal. Mrs. Gilbert, as usual, bore the comedy honors away from her young competitors. As *Zenobia* Tropics, the angular head teacher of Papyrus Seminary, she rivaled Sarah in skeletal proportions, and was responsible for an immense quantity of laughter. The performance was over at eleven—an early hour for a Daly first night—and the audience went away highly delighted with the company, if not with the piece.

Succeeding a highly-spiced and decidedly entertaining olio, came the new travestie of *Olivette at Tony's Pastor* on Monday evening to a house crowded in every part. Overlooking the accompanying blemishes always to be detected in a first piece, the present effort was meritorious. The choruses, though few, were well rendered, and showed evidences of careful training by some proficient baton. The costumes were new, rich and pleasing, and shone resplendently beneath the extra gas jets which were employed. Miss Lillian Russell as *Olivette* gave additional proof of her adaptation to the requirements of *opera bouffe*. She acted and sang most charmingly, and was faultlessly costumed. If the young lady does not allow adulation to conquer her ambition and elevate her too high in her own esteem, she will become a bright and shining light on the lyric stage. Miss Flora Irwin as *Valentine* acted and sang with fine conception, while her imitation make-up as *Captain Merrymac* was the best we remember to have seen for many a day. Miss May Irwin made a vivacious *Countess*—most too vivacious while appreciating the love contortions of the awkward Signor Olini. Bessie Grey as *Velveteen* had but little to do, but she did that little well, and her singing was quite charming. John Morris made a spirited *Merrymac*, but his vocal efforts cannot be commended. The rest of the cast was in good hands, and altogether the burlesque was voted a success and promises to have a run.

Salvini Backus' *Othello* at the San Francisco's house of tragedy is still given nightly to tremendous crowds. If the lover of Shakespeare ever feels despondent, let him look at this sign of the times and feel grateful. Ten, nay twenty years ago, such a run of the sublime tragedy would not only have been improbable, but impossible! The mighty Forrest used to feel satisfied when he could play the Blackamoor for two consecutive nights. Salvini Backus is not satisfied yet, and his *Othello* has run over two consecutive months. *Janauschech* Birch's *Desdemona* has long since disarmed criticism and captivated the critics. So much bearded black loveliness was never before seen on any stage. But not only is this tragedienne's performance thoroughly admirable from a weights-and-measures point of view; it commands attention on account of its artistic excellence. The light, the shade, the smallest minutiae of details have not escaped the bad eye of this truly good and great artist. And the costumes! Fanny Davenport, come right from Michigan and bring every one of your gorgeous *Camille* dresses to dazzle our sight, if you would not have us forget your millinery in contemplating the dressmaking magnificence of the resplendent Birch. And you, too, *Ellie Wilton*, hitherto loveliest of *Desdemona*s, where be thy laurels now? Answer: About the temples of the beauteous, *Janauschech* Birch. This week a number of fresh tragic features are introduced into the programme. After a diligent search—that rivalled the Arctic hunt for Sir John Franklin—a half dozen fresh jokes have been unearthed for the first part. Harry Woodson gives his impersonation of the old-time plantation darkey, Prof. Parker gives a thrilling exhibition of his mastodon dog circus, and numerous other good things are presented that while away pleasantly a couple of hours.

The *Mulligans' Silver Wedding* at the *Comique* has been honestly voted and elected by common consent—without an inauguration—the very best volume of the whole interesting series. The dialogue is wittier than anything in its line we have yet seen, and it goes with a delightful dash and spirit. The acting has also kept pace with this improvement, and *Tony Hart*, *Harrigan*, and *Mrs. Yeamans* are fitted with parts that give

them capital opportunities for airing their individual peculiarities. *Braham's* music in this piece is inferior in some instances and superior in others to that which has preceded it. The *Castaways* is a rattling sea song that brings a breath of salt breeze with it into the auditorium, and *South Fifth Avenue* is very catching; but the march song, *Third Degree Full Moon*, and *Wheel the Baby Out*, are neither so pleasing nor will become so popular as the *Order of Full Moons* and the *Babies on our Block*—chorus and ditty that are still sung all over the land. *Harrigan* and *Hart* will go out from the *Comique* in a blaze of prosperous glory. By the way, will the *Globe* be rechristened the *New Comique* next season?

Monday night *Janauschech* appeared at *Booth's* in *Brunhild*.—*The Black Crook* was revived at *Niblo's* Monday evening, with grand scenic, ballet and spectacular effects.—*Billie Taylor* runs along to packed houses nightly.—*Woman's Love* is the best financial success of the season at the *Square*. We don't like the play, but the public does not agree with us in that respect.—*Hobbies* was removed Wednesday night at *Haverly's* *Fourteenth Street*, and a comic sensation by *J. F. McArde* called *The Marionettes* was substituted, with *Nat Goodwin* as *Bob Crump*. It was preceded by a farce.—*Sixes and Sevens* will run two weeks longer at the *Bijou*, when *Mme. Dolaro* will appear in *Olivette* for the first time.—*Fresh*, the *American*, draws large audiences to the *Park*.—*Boccaccio* was sung Monday evening at the *Windsor* by *Mahn's* *Opera Company*. The performance has been noticed hitherto at length in these columns.

A Letter for Actors from an Actor.

Along with many admirable mental and moral characteristics inherited from her European ancestry, America also inherited some peculiar prejudices one would hardly expect to survive amidst her cosmopolitan culture and intelligence.

Take, for example, the prejudice which exists against the show people—as actors, singers and musicians are universally termed on this continent.

We have heard that in the olden time the poor player was a sort of social outcast, and it is on record he has sometimes been buried at the cross-roads with a stake driven through his carcass, as if he were no better than a malefactor. With astonishment we read the wondrous legend how, in the reign of the accomplished and virtuous Queen Elizabeth, after humbly asking permission, the Town Council of Southampton graciously permitted the immortal playwright, *Shakespeare*, to perform along with *Tumblers*, *Bearwards*, and other diverting vagabonds of the time. So we have not to go very far back to trace the source of this queer prejudice so well known throughout America to day. Some blame the clergy for speaking and writing against the stage, but as the time has gone by when the clergy lead public opinion, except amongst the grossly ignorant and superstitious, it is manifestly unfair to blame the American clergy for their occasional assaults upon the players. The fact is, a tough, deep-rooted prejudice exists amongst Christian people of all denominations, and the clergy is in duty bound to give its voice. Now and then a clergyman will say a good word for the stage in some public print, like that good gentleman who lately addressed us in *The Mirror*, but they dare not openly advocate our cause yet.

They all, however, freely admit that the stage and the concert might be made a mighty power for good, and Mr. Talmage seems to think the church ought to make the dramatic elements the handmaid of the Gospel. We may be grateful for the progress toward a better feeling such things indicate, and it behoves the show folk themselves to shape their conduct so as to win continually in the gradual conquest of prejudice. We are aware, as matters at present stand, the show people are not by any means masters of their own forces, but are, to a great extent, in the hands of a terrible demon called the manager. It is still fresh in our memory how, but for the wise intervention of the editor of the *Mirror*, the good-natured, unthinking show folk would have been placed in a position calculated to deepen the aforesaid prejudice tenfold against them in the matter of the *Passion Play*, and, in point of fact, they are, for the most part, entirely under the control of a force which places them before the public very often in a manner not well calculated to create respect for their avocation. "Look," said a clergyman to the writer, "look at the abominable theatrical absurdities which disfigure the walls of our towns and cities, declaring that *great* which is *little*, and this *grand* which is contemptibly *mean*." The reverend gentleman's remarks, of course, had reference to the literary and pictorial balderdash wherewith your successful manager bespatters creation, but no self-respecting artist is particularly proud of this sort of thing, and if it pay the manager it is highly questionable if it pay the show folk.

To call things by their right name in a plain, straightforward, substantial manner is best, and along with reverence for our profession will come more rational manner of announcement.

To put the stamp of merit on base metal is poor, short-sighted policy, and never ultimately succeeds, and that which is genuine will always pass current among honest people. But how can we expect reverence or even ordinary respect when the show people

themselves break down the defences experience finds necessary in other professions, to prevent undue familiarity? By flaunting common nick names that suggest the billiard marker or prize fighter rather than the talented men who carelessly use them? Names have a weight beyond ordinary observation, and any little thing which tends to lower us in public estimation should be avoided. I know the show people are professionally situated so as to see humanity under a somewhat elusive aspect. When the public is under the spell of their enchantments the many-headed monster is on his guard, and for a time subjected to the inroads of sentiment and imagination; but when he returns to the hard matter-of-fact walks of every-day life, he is apt to fall into fits of remorse as if he had been intoxicated. What we have to aim at is not to give him unwholesome excitement, but such as will bear afterthought and do him good on reflection, as well as in actual enjoyment.

The *NEW YORK MIRROR* is evidently bent upon bringing about a sound understanding between our profession and the better portion of society, and so do away with an unfortunate prejudice.

A. F.

The Ticket Speculator.

"What are your views upon the sidewalk ticket speculation business?" asked a *MIRROR* reporter of a well-known ticket agent who has several established locations for the accommodation of the distant public.

"I think it extremely iniquitous, and there should be some means adopted to put a stop to it. But the law is upon the side of the speculators, and they can carry on their business with impunity. Until the ordinance is repealed I see no way to prevent it."

"Do you think any of the managers are in collusion with the speculators?"

"I do not believe any reputable manager would lend himself to the business. It is against his interest."

"How is it these speculators get hold of so many tickets?"

"Very simple. Many of the gentry are spotted by the managers and box-office clerks, and it is impossible for them to secure more than three or four tickets. In some cases I have known managers to refuse them even one ticket. But they have a system of procuring them which it is impossible to break up. I know speculators who will stop strangers on the streets, and by offering them a dollar or two, get them to go to the box-office and secure as many seats as they want. They even make use of their lady friends in the same manner; and boys are also employed. For twenty-five cents almost any respectably-dressed boy will go to a box-office at the speculator's request, and get a half dozen seats. You see how fine the thing is worked. This is done every day, and the speculator takes his stand each evening before the door of the theatre and makes his profit."

"I've seen a speculator inside of the doors. How is that?"

"I don't know. I believe that rests with the managers themselves. I think they allow one inside, but for what purpose I am at a loss to imagine. It looks a little like collusion, but I do not believe any manager is in league with the speculator."

"How do you make your profit?"

"The managers know my business is an accommodation one, intended for parties at a distance who have not time to go to the theatre, in case of any especial dramatic excitement, to get their tickets. I simply charge twenty-five cents advance on each ticket, which any one is willing to pay. The business I carry on is above-board, and strictly legitimate."

"Since the manager is not to blame for the sidewalk speculation business, who is?"

"The people—those who talk the loudest against the speculators. As long as they will continue to purchase from them, so long will they continue to sell. It's the people themselves. Let them pass the speculator by as they do the poor mendicant who asks for a pittance to get a mouthful to eat or a bed to sleep upon, and you will see how soon the speculators will be relegated to some other occupation. Let them set their foot down and disown the sale of seats upon the sidewalk and the business will soon disappear, and the managers will unite in a vote of thanks to them for their consideration."

Reliable and Entertaining.

(Columbus (O.) Sunday Capital.)

The *NEW YORK MIRROR* is certainly entitled to be ranked as the boss dramatic paper in America. It is very ably edited by that brilliant dramatic critic, *Harrison Grey Fiske*, and its information concerning the doings of the theatres, actors and actresses is reliable as well as entertainingly dished up.

An old scheme is being resurrected in a Hartford variety theatre. The curtains of a box are drawn close together at the beginning of the performance each evening. Laughter and other noises are heard, and at length the manager, stepping to the footlights, warns the occupants that they must be quiet or quit. After an interval of silence the sounds of scuffling precede a pistol shot; a woman shrieks, and the form of a man is thrown out on the stage; but it is only a man of straw, as the excited audience discovers.

The Legion of Honor company have been resting this week, but leave this morning to fulfill their Albany engagement. Their season thus far has been remarkably successful.



While Our Boarding House was being done at the *Bijou* recently Mr. McCaul and Len Grover noticed that from one to two hundred clipped tickets were found in the boxes every night. Grover insisted that thereafter all complimentary tickets should be made out in blanks, after the usual form, and that no others should be received at the door. Mr. McCaul was quite willing to enter into this arrangement. A visible improvement in the receipts immediately followed, and the first night they jumped up \$150 over the previous performance. A young man named Grau acts as ticket-seller.

If there had been a little more "town" and a little less "gown" at Daly's Saturday night, the Columbia College boys nuisance would have been summarily squelched. An organized attempt to disturb the engagement of an audience should have received some marked expression of disfavor. These young snobs kept up a volley of audible comment throughout the performance. In the last act, however, they transgressed all reasonable bounds, and with their absurd alphabetical cheer stopped the opera for several minutes. This sort of thing is well enough in its place, but the time has not yet come for transferring the sports of the campus to the auditorium of a well-ordered theatre.

Mr. Haverly purchased *The Strategists* from the author, Dr. Sayre, Wednesday. It will be equipped in splendid style, and an excellent star comedian has been secured for the leading role. Mr. Haverly will prevent any other attraction from playing this piece, which is now his exclusive property. It will be put on the road in a fortnight, and will play West to California, where it is due April 4.

Steele Mackay has a number of red-hot irons in the fire pending the settlement of the *Mallory* matter. I met him the other night dreamily taking in *Trovatore* at the *Fifth Avenue*. "Some irresponsible scribbler," said he, "has stated that I have signed a five years contract with some capitalists. Bosh!" and here the *Delsartean* brows lowered, and a *Delsartean* hand was raised significantly. "I have had enough of contracts to last me a life-time!"

The new play that *Salsbury's Troubadours* are to have written for their especial use, by *Brouson Howard*, is a three-act musical comedy. *Henry S. Leigh* of London is writing the words to the song—Howard having no cleverness in the direction of versification.

Miss Helen Sedgwick tells me that she was obliged to leave *Maginley's Deacon Crankett* party on account of the rude conduct of a man named Meade connected with that organization.

The translation that *Fanny Davenport* is said to have purchased from *Hart Jackson* of *Dumas' Princess of Bagdad*, is eminently improper from a moral point of view. It staggered even our Parisian friends on its first performance in the gay capital. I shall anxiously wait to see what moralizing effect Jackson's French and English dictionary has had upon it.

English opera has very little show in New York. Since the *Pine* and *Harrison* troupes it has never enjoyed any lasting popularity here. Now when *Mapleson* opens fire with his big guns at the *Academy*, the little howitzers of the native opera company at the *Fifth Avenue* sound like little ten-for-a-cent torpedoes.

The Owl Club of Chicago last week tendered a joint banquet to *Salvini* and *Thomas W. Keene*. The former refused to attend, stating that he did not propose to be put on a level with Keene. The Owl Club apologized to the great man, and he was banquetted alone. After the insult to the American actor, the O. C. told him they would feast him on his next visit to Chicago. Thomas curled up his massive lip, and told them to go to *Jericho*—which was eminently proper. He proposes to return their compliment some day, with interest.

Daly's official programme announces that *Needles and Pins* is the only play that has achieved a run of one hundred nights in New York this season. This is calculated to mislead the searcher for data. The run of *Need*

DRAMA IN THE STATES.

CONTINUED FROM FIFTH PAGE.

10 I leased the Dellinger Opera House to Harry C. Ferren for the term of eighteen (18) months. By the terms of said lease Mr. Ferren has the exclusive right to let the same to all other parties. JOHN DELLINGER." Mr. Ferren in all business transactions with Mr. Beecher has always used him in a gentlemanly manner, and the uncalled-for attack from Beecher is no credit to him.—The Helen Coleman Widow Bedott, under the management of Lina Beecher, was not allowed to give a performance on account of the trouble between Mr. Ferren and Beecher.—Strakoch and Hess Grand Opera co. have written for dates.

KINGSTON.

Sampson's Opera House (Phil Sampson, proprietor): Pat Rooney 1st to a large house, and the performance very satisfactory. Hi Henry's Minstrels have changed date to April 15. Tally Ho Comedy co., with Commodore Nutt, March 19.

Music Hall (William H. Freer, manager): E. W. P. & W's. Minstrels promise to have a large house 8th. Nearly 500 reserved seats have been sold. Viola Clifton and Victoria Loftus' British Blondes are booked for 25th. John Thompson for three nights this month; dates not announced.

Items: E. E. Crosby has begun the work of remodeling the entrance floor and the erection of a new stage and gallery in Crosby Opera House.

ONEIDA.

Conroy Opera House (Captain Rennick & Lieutenant Cavana, managers): Coming: March 14, 15 and 16, Holland Comedies co. in Our Boarding House, Our Cousins and Our Boys.

Devereux Opera House (Horace Devereux, manager): Joseph Sefton 10th in Rip Van Winkle; second appearance.

BROCKPORT.

Ward's Opera House (G. R. Ward, manager): Booked: 8th, Helen Coleman as Widow Bedott; 11th and 12th, Fiske Jubilee Singers; 24th, The McGibney Family.

OSWEGO.

Academy of Music (W. B. Phelps, manager): Fiske Jubilee Singers drew fairly 28th, and March 1 and matinee on 2d. Booked: Abbey's Humpty co. 10th; Haverly's Widow Bedott 19th; Barney Macauley 21st.

WATERTOWN.

Washington Hall (Edward Gates, manager): George E. Stevens' Uncle Tom's Cabin to a large and appreciative audience 4th. Abbey's Humpty Dumpty 9th.

HORNELLSVILLE.

Shattuck Opera House (Dr. S. E. Shattuck, manager): C. L. Davis 28th to over \$400. Helen Coleman 2d to thin house; co. ditto. Pat Rooney comb. is billed for 14th.

BINGHAMTON.

Nothing doing the past week. Booked: Charles L. Davis 11th; Abbey's Humpty Dumpty 15th.

DUNDEE.

The Joseph Sefton Rip Van Winkle party played here 5th to a rousing house; performance good.

NEW JERSEY.

TRENTON.

Taylor Opera House (John Taylor, manager): Haverly's Black Forty returned here 28th, to light house. Sol Smith Russell, with fine support, in Edgewood Folks 1st gave satisfaction to a large audience. Jay Rial's Ideal Uncle Tom co. were greeted by large audiences 4th and 6th, people being turned away. This co. is one of the best on the road. Coming: 9th, B. Macauley; 12th, Collender's Georgia Minstrels.

Nebraska.

LINCOLN.

Opera House (Ed. A. Church, manager): The receipts of the Color Guard for week of 21st reached something over \$1,000, and was quite a satisfactory entertainment. In conversation with the author and manager, Mr. Gunn, he stated to your correspondent that the cast here has been better than any that he has had for several years heretofore, which speaks well for Lincoln. He goes from here to Golden and Denver, Col., thence westward to the Pacific coast. Gilmore & Miano's Humpty Dumpty co. came 3d to a rousing house and gave satisfaction. Booked: Roselle, 14th and 15th; Thomas Keene, 16th; Maggie Mitchell, 17th; Minnie Palmer, 22d and 23d.

Item: The MIRROR is on sale every Monday afternoon at C. T. Clason's book store, No. 6 O street.

OMAHA.

Academy (J. S. Halbert, manager): A large audience greeted the Rive-King Concert co. Feb. 28. It is the best co. that has visited us for a long time. Mme. Rive-King is unquestionably one of the finest of American pianists. Emma Mabella has a remarkably pure contralto voice, her lower notes being especially pure and sweet. The efforts of the whole co. were enjoyed, and we hope they may come back next season. M'lis, with Annie Pixley in the title role, 4th. She is sure of a good house, as everybody wants to see the lady who gets such notices wherever she goes. 5th and 7th, Gilmore & Miano's Humpty Dumpty comb. will tumble for our edification. 8th, 9th and 10th Judge Beck will give a series of lectures on his travels, illustrated by views taken on the spot by himself.

North Carolina.

CHARLOTTE.

Opera House (L. W. Sanders, manager): Feb. 28, Wilmington (N. C.) amateurs in Old Folk's Concert and Trial by Jury to crowded houses. 1st, Carreno Concert co. to crowded house, but concert deserved a much better one. Booked: 17th, Rice's Evangeline co.

Ohio.

CLEVELAND.

Opera House (L. G. Hanna, manager): Messrs. Robson & Crane were obliged to play against strong attractions last week, and their Sharps and Flats drew only a moderate attendance. Comedy of Errors was substituted Saturday night to largest house of the week. The clever stars are seen at their best at the Two Dromios. Sharps and Flats proved rather disappointing here. Sunday very fair. Rice Surprise Party 7th, 8th and 9th in Revels and Horrors. 11th and 12th Sarah Bernhardt. 14th, McKee Rankin.

Academy of Music (John A. Ellsler, manager): The production of Hazel Kirke during week just closed was brilliantly successful, and the fine acting of the famous Madison Square co. with Effie Ellister and C. W. Colcord as the stars received fitting recognition. Miss Effie has long been a favorite in this city (her home for many years), and her first appearance each evening was the signal for a most enthusiastic welcome. She has improved wonderfully since last

playing here, and is fully worthy of a place in the front rank of emotional actresses. Hazel Kirke was probably the most satisfactory entertainment presented in Cleveland this season. Leavitt's English Comic Opera co. this week. 14th, week, Augustus Daly's Needles and Pins. Oliver Doud Byron follows soon.

Items: Manager Ellsler was in town last week enjoying the triumph of his daughter Effie.—The stage settings at the Opera House in Sharps and Flats were unusually picturesque.—Miss Fanny Herring supported by her own co. opened at the Comique 7th.—The Academy was renovated and brightened up considerably in honor of the Hazel Kirke engagement.—A fine portrait of Effie Ellsler, on exhibition in Reid's window, has been universally admired during the past week.—Sarah Bernhardt's appearance here 11th and 12th is at present the all-absorbing topic.

COLUMBUS.

Grand Opera House (Col. Theodore Morris, manager): Baker & Farron played The Emigrants Feb. 28 and March 1 and 2 to full houses. They will play another engagement here next season. Coming: Willie Edouin's Sparks 7th and 8th; Hazel Kirke 10th; Herne's Hearts of Oak 14th, 15th and 16th; Comstock Opera House (Theo. Comstock, proprietor); Frank Comstock, business manager: Leavitt's Burlesque Opera co. played Carmen Feb. 23 and March 1 to light business. The names of Misses Williams, Holland and Wentworth were on the programme but they did not appear. This is the third "dizzy" show that Leavitt has had here this season, and anything that has his name at the head of it will not be apt to draw very well for some time. Coming: Rice's Surprise Party 10th, 11th and 12th;—The Academy of Music, under the management of Dan Lake, is playing to large houses nightly.

BELLEVILLE.

Grand Opera House (Opera House co., managers): John B. Gough on "Platform and Personal Experiences" Feb. 28 to immense audience. Jane Coombs and four people—the remnants of a co.—attempted a performance 2d. A scene from Romeo and Juliet, one from Camille and one from Engaged were misrepresented. The curtain did not rise until 18:35. No music, no programmes. No anything that goes to make up a decent performance. Coming: Duprez & Benedict's Minstrels 8th; Gus Williams in German Senator 18th.

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THE NEW YORK MIRROR.

9

fine and modulated manner of Barrett's, nor has his Shylock; but in Hamlet we witnessed a most clever piece of acting, and as Richard III. he gave a most splendid portrayal of that wicked and licentious king. His humpback and lameness were carefully depicted; the vision on Bosworth field was magnificently drawn. His support was miserable excepting the ladies, Miss Henrietta Vaders, Grace Roth and Mrs. Aileen Frazer. Coulter's enunciation is very bad, it being hardly possible to understand his meaning; J. B. Everhart was good as the grave digger. Owing to terrific snow storms they are unable to leave, so will remain the balance of the week. The sale of seats for Satin 7th opened to-day, netting \$2,000. His co. play The Gov'nor 8th. Booked: Neil Burgess' Widow Bedott 14th, 15th and 16th; Aldrich & Parsloe's My Partner 17th, 18th and 19th. Academy of Music (Harry Deakin, manager): Mariano, magician, has entertained numerous people during the week with his novel tricks and disbursed many valuable (?) presents. Eva Fay, spiritualist, inveigled a few people to witness her disclosures 27th. The sale for Bernhardt 5th has brought in over \$3,000. Haverly's Widow Bedott co. and Frederick Paulding are to appear shortly; dates not given.

Items: Mr. and Mrs. Nunnemacher are visiting in Cincinnati. Mr. N. is looking after his "whale" interest—William Hayden, Keene's agent, is a most agreeable gentleman and has made many friends here.

MADISON.

Opera House (George Burroughs, proprietor): The sale of tickets for Thomas W. Keene 4th was very large, and he was welcomed by one of the best houses of the season. The Herbert Comedy co. commence a week's engagement 7th at popular prices. They open in Rosedale. Gus Williams booked April 14.

Item: The agent of the Signor comb, has been in town for a few days past, but so far has been unable to obtain dates.

Canada.

HAMILTON.

Grand Opera House (J. R. Spackman, manager): Booked: 15th and 16th, Helen Coleman and co.; 24th, Leavitt's English Opera co.

Academy of Music (Joseph Kneshaw, manager): Popular Dramatic co. played the Hunchback of Notre Dame 22d to a small house.

MONTREAL.

Academy of Music (H. Thomas, manager): Closed. Booked: Haverly's Mastodon Minstrels 11th.

Theatre Royal (J. B. Sparrow, manager): La Compagnie Francaise to very fair business. Booked: Nick Roberts' Humpty Dumpty.

Nova Scotia.

HALIFAX.

Academy of Music (S. Sichel, secretary): Mrs. Carter's English Opera co. performed Fatinitza 17th and 18th, Chimes of Normandy 19th, Pirates of Penzance matinee 19th and Fatinitza for a farewell performance on the 21st to crowded houses. At the farewell performance the Torpedo and the Whale, from the opera of Olivette, was sung, and had to be repeated five times before the audience was satisfied. This co. is pronounced to be the finest that has visited here for a number of years. The receipts for the eight performances—seven nights and a matinee—amounted to over \$3,000.

The Chinese Play at the Haymarket.

PART I.

"I don't know how it is, Meenie," said the manager gloomily, "but this theatre don't seem to pay at all. It's a complete failure, that's what it is. We must strike out something new and original, with a total change of scenery, properties, and costume."

It was the last night of the season at the Crown Prince's Theatre, Mayfair. The manager was an amiable young man, just beginning his career as a licensed purveyor of dramatic condiments; and though he had peppered and spiced his performances with every known form of legitimate or illegitimate stimulant, the public somehow didn't seem to see it. So here he was left at the end of the last night, surveying the darkened house from the footlights, and moodily summing up in his mind the grand total of the season's losses. Meenie, better known to the critical world as Miss Amina Fitz-Adilbert, was his first young lady, a lively little Irish girl, with just the faintest sough of a brogue; and if the Crown Prince's had turned out a success under his energetic management, Jack Roberts had fully made up his mind that she should share with him in the future the honors of his name, at least in private life. She was an unaffected, simple little thing, with no actress' manners when off the stage, and as she had but one relative in the world, a certain brother Pat, who had run away to foreign parts unknown after the last Fenian business, she exactly suited Jack, who often expressed his noble determination of marrying "lone orphan." But as things stood at present, he saw little chance of affording himself a luxury of matrimony on a magnificent balance-sheet in which expenditure invariably managed to outrun revenue. So he stood disconsolate on the pasteboard wreck of the royal mail steamer which collided nightly in his fifth act, and looked like a sort of theatrical Marius about to immolate himself amid the ruins of a scene-painter's Carthage.

"We've tried everything, Meenie," he went on disconsolately, "but it doesn't seem to pay for all that. First of all we went in for sensational dramas. We put Wicked London on the stage; we drove real human cab with a live horse in it across Waterloo Bridge; we had three murders and a desperate suicide; you nearly broke your neck leaping out of the fourth-floor window from the fire, when Jenkins forgot to put enough tow in the sheet to break your fall, and I singed my face dreadfully at the heroic fireman going to the rescue. We had more railway accidents, powdered coachmen, live supernumeraries, and real water in that piece than in any piece that was ever put on the London boards; and what did the *Daily*

Irritator say about it, Meenie, I ask you that Eb?"

"They said," Meenie answered regretfully, "that the play lacked incident, and that the dullness of the general mediocrity was scarcely relieved by a few occasional episodes which hardly deserved the epithet of sensational."

"Well, then, we went in for aesthetics and high art, and brought out Theophrastus Masi-singer Villon Snook's *Ninon de l'Enclos*. We draped the auditorium in sage-green hangings, decorated the proscenium with peacock patterns by Whittier, got Alma-Tadema to design the costumes for the classical mask, and Millais to supply us with hints on Renaissance properties, and finally half ruined ourselves over the architecture of that chateau with the unpronounceable name that everybody laughed at. You got yourself up so that your own mother wouldn't have known you from Ellen Terry, and I made my legs look as thin as spindles, so that I exactly resembled an eminent tragedian in the character of Hamlet; and what came of it? What did the *Evening Stinger* remark about that play, I should like to know?"

"They observed," said Meenie, in a tone of settled gloom, "that the decorations were washy and tasteless; that the piece itself was insipid and weakly rendered, and that no amount of compression or silk leggins would ever reduce your calves to a truly tragic diameter."

"Exactly so," said the despondent manager. "And then we went in for scenic spectacle. We produced *The Wide World*: a Panorama in Five Tableaus. We laid our first act in Europe, our second in Asia, our third in Africa, our fourth in America, and our fifth in the islands of the Pacific Ocean. We hired five full-grown elephants from Wombwell's Menagerie, and procured living cocoanut plants at an enormous expense from the Royal Gardens, Kew. We got three real Indian princes to appear on the stage in their ancestral paste diamonds; and we hired Farini's Zulus to perform their complete toilet before the eyes of the spectators, as an elevating moral illustration of the manners and customs of the South Sea Islanders. We had views taken on the spot of England's latest acquisition, the rock of Rarotonga. Finally, we wrecked this steamer here in a collision with a Russian iron-clad, supposed to be symbolical of the frightful results of Mr. Gladstone's or Lord Beaconsfield's foreign policy—I'm sure I forget which—and what was the consequence? Why, the gods wanted to sing the national anthem, and the stalls put on their squash hats and left the theatre in a fit of the sulks."

"The fact is," said Meenie, "English plays and English actors are at a discount. People are tired of them. They don't care for sensation any longer, nor for aesthetics, nor for spectacle; upon my word, their taste has become so debased and degraded that I don't believe they even care for legs. The whole world's gone mad on foreign actors and actresses. They've got Sarah Bernhardt and the Comedie Francaise, and they go wild with ecstasies over her, as if I couldn't make myself just as thin by a judicious course of Dr. Tanner."

"No you couldn't," said Jack, looking at her plump little face with a momentary relaxation of his brow. "Your fresh little Irish cheeks could never fall away to Sar's alphantorn." And to say the truth, Meenie was a comely little body enough, with just as much tendency to adipose deposit as at one-and-twenty makes a face look temptingly like a peach. She blushed visibly through her powder, which shows that she had no more of it than the custom of the stage imperatively demands, and went on with her parable unrestrained.

"Then there are the Yankees, with the Danites, and Colonel Sellers, talking tragedy through their noses, and applauded to the echo by people who would turn up their own at them in a transpontine melodrama. But that's the way of English people now, just because they're import direct. That comes of free trade you know. For my part I'm a decided protectionist. I'd put a prohibitory tariff upon the importation of foreign live stock, or compel them to be slaughtered at the port of entry. That's what I'd do."

Jack merely sighed.

"Well, then, there are the Dutch, again, going through their performances like wooden dolls. 'Exquisite self-restraint,' the newspapers say. Exquisite fiddlesticks! Do you suppose we couldn't restrain ourselves if we chose to walk through Hamlet like mutes at a funeral! Do you suppose we couldn't show 'suppressed feeling' if we acted Macbeth in a couple of easy chairs? Stuff and nonsense, all of it. People go because they want other people to think they understand Dutch, which they don't and understand acting, which they can't see there. If we want to get on we must go in for being Norwegians, or Russians, or Sandwich Islanders, or something of that sort; we really must."

Jack looked up slowly and meditatively. "Look here, Meenie," he said seriously; "suppose we get up a Chinese play?"

"Why, Jack, we're not Chinamen and Chinawomen. We don't look like in the least like it."

"I don't know about that," said Jack quietly; "your eyes are not quite the thing perhaps, but your nose is fairly well up to pattern."

"Now, sir," said Meenie, pouting, and turning up the most wretched reticule feature in question, "you're getting rude. My nose is a very excellent nose, as noses go. But

you could never make yours into a Chinaman's. It's at least three inches too long."

"Well, you know, Meenie, there's a man who advertises a nose machine for pushing the cartilage, or whatever you call it, into a proper shape. Suppose we get this fellow to make us nose machines for distorting it into a Chinese pattern. You'll do well enough as you stand, with a little walnut juice, all except the eyes; but your warmest admirer couldn't pretend that your eyes are oblique. We must find out some dodge to manage that, and then we shall be all right. We can easily hire a few real Chinamen as supernumeraries—engage Tom Fat, or get 'em over from New York or San Francisco, or somewhere; and as for the leading characters, nobody'll ever expect them to be very Chinese looking. Upon my word, the idea has points about it. I'll turn it over in my mind and see what we can make of it. We may start afresh next season, after all."

The next six or eight weeks were a period of prodigious exertion on the part of Jack Roberts. At first, the notion was a mere joke; but the more he looked at it, the better he liked it. An eminent distorer of the human countenance not only showed him how to twist his nose into Mongoloid breadth and flatness, but also invented an invisible eyelid for producing the genuine Turanian almond effect, and rose with success to the further flight of gumming on a pair of undiscoverable high cheek-bones. In a few days, the whole company were so transformed that their own prompter wouldn't have known them, some allowance in the matter of noses and cheek-bones being naturally made in the case of the leading ladies, though all alike underwent a judicious course of copious walnut juice. Jack telegraphed wildly to all parts of the globe for stray Chinamen, and when at last he picked up half a dozen from vessels in the Thames, it was unanimously decided that they looked far less genuinely celestial than the European members of the company. As for the play, Jack settled that very easily. "We shall give them George Barnwell," he said, with wicked audacity; "only we shall leave out all the consonants except n and g, and call it Hang Chow, the Apprentice of Fa Kiang. It'll be easy enough to study our parts, as all we've got to do is to know our cues, and talk hocus-pocus in between as long as necessary." Very wicked and unprincipled, no doubt, but very natural under the circumstances.

In a few weeks Jack was able to announce that the celebrated Celestial Troupe of the Mirror of Truth, specially decorated by his Majesty, the Emperor of China and Brother of the Sun, with the order of the Vermilion Pencilcase, would appear in London during the coming season in an original Chinese melodrama, for a limited number of nights only. Enthusiasm knew no bounds. The advent of the Chinese actors was the talk of society, of the clubs, of private life, and of the boys at the street corners. The *Daily Irritator* had a learned article next morning on the origin, progress, and present condition of the Chinese stage, obviously produced upon the same principle as the famous essays on the metaphysics of the Celestial Empire which attracted so much attention in the columns of the *Eatanwill Gazette*. The *Hebdomadal Vaticinator* ventured to predict for its readers an intellectual treat such as they had not enjoyed since the appearance of Mr. Jefferson in *Rip Van Winkle*—evidently the only play at the performance of which the editor of that thoughtful and prophetic journal had ever assisted. Eminent Oriental travelers wrote to the society weeklies that they had seen the leading actress, Mee-Need-Shang, in various well-known Chinese dramas at Pekin, Nagasaki, Bangkok, and even Kandahar. All of them spoke with rapture of her personal beauty, her exquisite singing, and her charmingly natural histrionic powers; and though there were some slight discrepancies as to the question of her height, her age, the color of her hair, and the soprano or contralto quality of her voice, yet these were minor matters which faded into insignificance beside their general agreement as to the admirable faculties of the coming prima-donna.

Applications for stalls, boxes, and seats in the dress circle poured in by the thousand. Very soon Jack became convinced that the Crown Prince's would never hold the crowds which threatened to besiege his doors, and he made a hasty arrangement for taking over the Haymarket. Hang Chow, the Apprentice of Fa Kiang, was duly announced, and the play was put in rehearsal with vigor and effect. At the beginning of the season, Jack opened the theatre with a tremendous success. Such a first-night was never known in London. Duchesses intrigued for boxes, and peers called personally upon Jack to beg the favor of a chair behind the dress circle, as all the stalls were secured beforehand for a month ahead. The free list was really suspended, and the pit and gallery were all transformed into reserved places at five shillings a head. Jack even thought it desirable to insure proper ventilation by turning on a stream of pure oxygen from a patent generator in the cellars below. It was the grandest sensation of modern times. Sara Bernhardt was nowhere, Mr. Raymond took a through ticket for California, and the Dutch players went and hanged themselves in an agony of disgrace.

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and fifty first-class opera stars.

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LESTER WALLACK as ROSEDALE.

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Arrigo Boito's opera, MEFISTOFELE.

Faust, Signor Campanini; Mefistofele, Signor Novara; Marta, Miss Annie Louise Cary; Margherita, Mile. Alwina Yalleria.

FIRST GRAND MATINEE,

SATURDAY, MARCH 12, at 9 o'clock.

Verdi's opera, RIGOLETTO.

Mil. Duca, Signor Ravelli; Rigoletto, Signor Galassi; Sparafucile Signor Monti; Maddalena, Mile. Anne de Belocca; Gilda, Mile. Etelka Gerster.

Monday, March 14, first time this season,

Rossini's opera, IL BARBIER DI SEVIGLIA.

Standard Theatre.

Broadway and 33d street.

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Every evening and Saturday matinees.

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young and handsome English actress that

Dion Boucicault brought over with him from

England.

The successor of Pinafore is an emphatic

success.

The New York Mirror is an emphatic

LETTERS TO THE EDITOR.

Will you hear this letter with attention?
As we would hear an oracle.

—LOVE'S LABOR'S LOST.

DID NOT BREAK THE CONTRACT.

BLOOMINGTON, ILL., Feb 28, 1881.

EDITOR NEW YORK MIRROR.

DEAR SIR:—We notice in your last issue a letter from a very irresponsible person by the name of Wilson, which tends to mislead the public and do us an injustice. He accuses us of breaking contract with the Maco Humpty Dumpty company, which is not so. We had a contract to play this company four nights, which provided for the usual amount of window work and advance paper, which was forfeited by said paper not being furnished. We, however, proposed to compromise the matter by playing them in this city, which they accepted; and we played the company at a great loss to us. Mr. Wilson also accuses us of having trouble with other companies.

We would like him to name one. This man Wilson claims to be proprietor of a circuit, and, in order to have a large circuit, he has taken a map of the West and sat down and copied off the names of the leading towns and called them a circuit. He has played two companies, and they have both informed us that he had no circuit. He simply sends out a circular to the managers and informs them that they are elected to his circuit. He came down here January 20, to attend the managers meeting, and some of them objecting to him, Mr. W. had to go home without attending the meeting. We have a State circuit in which the managers of Illinois are all interested, and have elected Mr. George W. Chatterton, of Springfield, general manager, and we find the plan works like a charm; therefore, we have no use for Mr. Wilson's would-be circuit. Most respectfully yours,

TILLOTSON & FELL,
Managers Grand Opera House.

FROM ONE OF HER COMPANY.

EDITOR NEW YORK MIRROR:

In last week's issue of your paper you publish a statement regarding the Josie Loane Combination, lately playing at St. John's, Newfoundland, which is apt to mislead your readers and do injustice to the manageress, Miss Josie Loane, if not contradicted.

1st. As regards salaries: Miss Loane paid each member of the company his salary promptly on Tuesday of each week until November 25—notwithstanding that part of the time business was not very flourishing. Business during latter part of November and December was very dull, and the first and second weeks passed by without the company being paid (but most of them received sufficient money to pay their board). On account of ill feeling and dissatisfaction of several members, the management decided to close the dramatic season in two weeks, and notified the company to that effect.

On a Thursday night, two nights before the two weeks expired, the theatre was closed, and each member of the company received his salary in full to that date and appeared at the time perfectly satisfied. Miss Loane has receipts in full to prove the same.

2d. The statement that Miss Loane injured the interests of the company by her conduct in the fore part of the season: Miss Loane's reputation, both in her private and public career at St. John's, is untarnished. She enjoys an enviable reputation and commands the respect and support of the entire of the city.

She treated the members of the company in a strictly business-like manner, and still holds the good-will of a majority of them. Very respectfully, JUDSON G. WELLS,
Late of Josie Loane Combination.

March 5, 1881.

QUANTUM SUP.

WASHINGTON, March 5, 1881.

FRIEND FISKE: You misinterpreted my note from Baltimore to have inserted such a note as this:

McGREGORY.—Charles McGrechy is out with the English Mastodons in the capacity of press agent. This fact he desires to be spread abroad.

No doubt you meant only kindness, but in the evident haste have made it gall with the insensibility.

Newspaper mention of self is a thing I avoid all I can; have had eight years' steady dose of it when I was editor myself—quaint sufficient.

To the average intellect THE MIRROR presents me in a refreshing (considerably fresh, light—a dampfhol, as it were).

But perhaps you are innocent of this crime; in this case I want a front seat at the author's funeral.

I'm a greater dampfhol to kick up this fuss over an item that dies quickly; but "retired journalists" are an extremely sensitive breed. It does me some good to kick. For Heaven's sake don't publish anything more about me, except my picture—against which my gentle nature is proof. Yours,

CHARLES McGREGORY.

Mementoes of the New York Stage.

A correspondent, "E. F. R.", sends us the following extracts from a copy of THE MIRROR published in 1835. They are interesting mementoes of the New York stage that recall mellow memories of "the good old days of the drama":

FRANKLIN THEATRE.

Some time since, Mr. Dinnelord advertised a benefit for the merchant clerks thrown out of employ by the late conflagration. Our young friends derived no important advantage from the liberality of their patron, though the cause was a generous and just one, and should have met the co-operation of the merchants themselves, who should never be so much absorbed in their own separate interests as to forget their faithful subordinate auxiliaries. Of the performance we must speak in high terms. The play was a delightful transcript of London life, called Illustrations from Hogarth, full of wit, talent and interest. Miss Fisher acquitted herself gracefully and well. Mrs. Stickney was lively and agreeable, and Thayer and Sefton were—for any theatre—excellent. At the request of a committee, the following address was furnished. It was charmingly rendered by Miss Fisher:

In modern times, when thronging crowds congregate,
To view the charms of our theatric scene,
Some lofty actor wakes the loud applause,
Or the fete shines, in some young poet's
some;
Authors and artists, dramatists and wits—

For these, the fashion orders benefits;
But, ne'er the stage awoke its visions sweet,
To aid the sombre merchant's steady feet.
The merchant—yet, by him, our country
Has toll our wealth creates—our luxury gives.
To climes remote his winged vessel bends;
Clothes our soft belles in robes of Asian dies,
And gems less radiant, only, than—their
eyes.
Bless him, ye fair; for his are half the charms,
That wake his tender hopes and fond
alarms.
Ye statesmen, bless him; for his labors yield,
In peace, your palaces in war, your shield.
With him, we thrive—to him, our strength we
owe.
While all the nation quivers with his woe.
And thus in realms abroad, the merchant
still.

Hath shaped the sage and soldier to his will,
Where Pisa's tower the startled stranger
grets.
Where Venice glitters with her liquid streets,
Where Genoa's half uncopied splendour
lies.
Or Florence kindles with her fiery skies,
Lo, the proud merchant trod the radiant
doors;
And his those dazzling halls—those heavenly
shores.

His princely hand the lordly palace raised;
Scripture and Painting triumphed when he
praised.

Led by his smile, young Genius press'd to
fame;

And Science wrote, and Musick breathed his
name.

Behold, on every sea, his flag unfur'd;

Monarchs, his subjects; and his throne, the
world.

But, ah, for dukes and princes, clothed in
gold.

Not now we come, a story to unfold.

A youthful band, by dire mishap, are cast
forth from their homes, upon the wintry
blast,

Untaught in life; too young for hoarded
gains;

The world before them, with its cares and
pains—

Th' industrious—forced, unwilling, from his
home.

The parent—mourning on his native soil.

Sweet filial love that strives in vain to save
Some fond, old mother from a bitter grave!

Or the new husband—or the youthful sire—

To bless the wife—the child—his sole desire.

In one dread night, abandon'd to despair,

All their fond wishes lost in empty air.

Ah! let the proud, the idle, and the gay,

Whose lives in affluent pleasures glide away,

Reflect how oft in penury are thrown
Hearts all as warm, and shrinking as their
own;

Nor deem those hours unprofitably spent
In aid of this, our holy purpose, lent.

The youths, to night, your bountous aid that
share,

In coming years, what honour may they
wear?

What Roscoe here, behold the tempest lower!

What frantic broth-child wait a happier hour!

Some, in far climes, may win a costly grave;

And, from the Senate, some their country
save.

You, who have not disdained their patens to
cheer,

But meet to soothe their early sorrows here,

Take the warm tribute of their grateful
strain;

Nor deem their lowly blessing breathed in
vain.

Their thanks are yours—and be it theirs to
show

That they deserve the bounty you bestow—

Welcome your aid, as dew, in morning's
hour.

Ere the bud burst into the blooming flower;

Or the bright sun, which ne'er refused to
shine;

Thought gropes not yet enrich'd the bending
vine

Thus, generous friends, sweet nature ever
throws.

Her smiles upon the smallest plant that
grows.

So, many a pliant sapling's tender form

Springs up gigantic, and defies the storm;

Spreads its broad branches to the mighty
gale,

And reigns—the pride—the monarch of the
vale.

—

THE DRAMA.—We are not aware that we

can further the writer's views better, than by

inserting entire the following letter and ad-

vertisement. We have but few professional

scenick authors to whom to apply directly

for such compositions as may be needed

by popular actors, to display the character

of their talents, and their peculiar manner

of acting. The practice of offering premiums

for plays, therefore, appears to be the only

course likely to awaken the dramatick talent

now dormant among us. Mr. Wallack has

adopted the example set him by others of his

profession; and we hope he may be as suc-

cessful as they were, in attaining his object

by this means. He is not only a fine general

actor, but, in his own walk, unrivall'd; be-

side, in private life, he is much esteemed

and respected, and is deservedly popular

with the friends of literature and the stage

in this country. His stay in England will

not be protracted beyond a month, and his

return to the United States will be welcomed,

as it always is, by the congratulations of his

friends and numerous admirers.

—

PACKET SHIP SHEFFIELD, May 28th, 1836.

MY DEAR SIR—I am most anxious to pro-

pose, on my return to the United States, an

original play by a native author, and on some

striking and powerful American subject.

Of course, I am desirous that the principal char-

acter should be made prominent, and adapted

to me and my dramatick capabilities, such as

they may happen to me. Will you be kind

enough to offer for such a production the sum

of one thousand dollars, which I will pay to

any writer who will present the best piece of

the description alluded to. All manuscripts

will be submitted to a committee of literary

gentlemen or your choice, and the author of

the play selected by them will be adjudged

the premium just specified. Be kind enough

to insert the inclosed advertisement in THE

MIRROR; and, with very many thanks for the

kind manner in which you have interested

yourself in this matter for me, I am, my dear

sir, your obliged and faithful servant,

JAMES WALLACK.

TO GEORGE P. MORRIS, Esq., Editor of THE

MIRROR.

—

TO NATIVE DRAMATICK AUTHORS.

The subscriber offers the sum of ONE THOU-

SAND DOLLARS for the best original play upon

an attractive and striking subject in Ameri-

can history. The principal part to be

adapted to his style of acting. A committee of

literary gentlemen will be chosen to de-

termine upon the merits of such plays as may

be submitted to them for this premium, which

will be awarded to the writer of the best

production of the above description. It is re-

quested that all manuscripts may be sent

(post-paid), on or before the first of October

next, addressed to GEORGE P. MORRIS, Esq.,

Editor of THE MIRROR.

—

Edwin Booth.

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Bay City, 5th; Detroit, 7th

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ING of a few more FIRST-CLASS Attractions.
For this work I possess many advantages
over any man in America, the principal one
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STER,

THE BEST THEATRE IN ALBANY,

THE BEST THEATRE IN TROY,

THE ONLY THEATRES IN SYRA-
CUSE,

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ALL THE THEATRES IN TEXAS,

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COAST; IN FACT,

One Principal Theatre in

Every Important Amuse-
ment Centre in America.NO OTHER AGENT CAN JUSTLY
CLAIM SUCH ADVANTAGES.No Other Agent has Important City
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a circuit; I offer FORTY WEEKS, including
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Brooks & Dickson booked the Troubadours in
Springfield, O., telling them that they were
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a certain date. When Mr. Owen, the agent,
went into the town to fill it he was quietly
told that they did not know B. & D. in any
business. They did their own booking
and had long ago given the date to Barlow,
Wilson, Primrose and West. The Trouba-
dours have sued for damages.Brooks & Dickson booked Aldrich and Par-
sloe in Syracuse. Mr. Lehman ignored the
whole affair; said they had no authority
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things were well, guess.Ask any combination that played the so-
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like it—any one. 'Tis a shadow, a delusion.ASK—INQUIRE—INVESTIGATE. After you
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